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# STAR TREK EXPLORER

THE DEFINITIVE GUIDE TO STAR TREK ENGINEERS

THE OFFICIAL MAGAZINE #8

Jonathan Frakes

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## Exclusive Short Fiction

All-new *Star Trek* short stories

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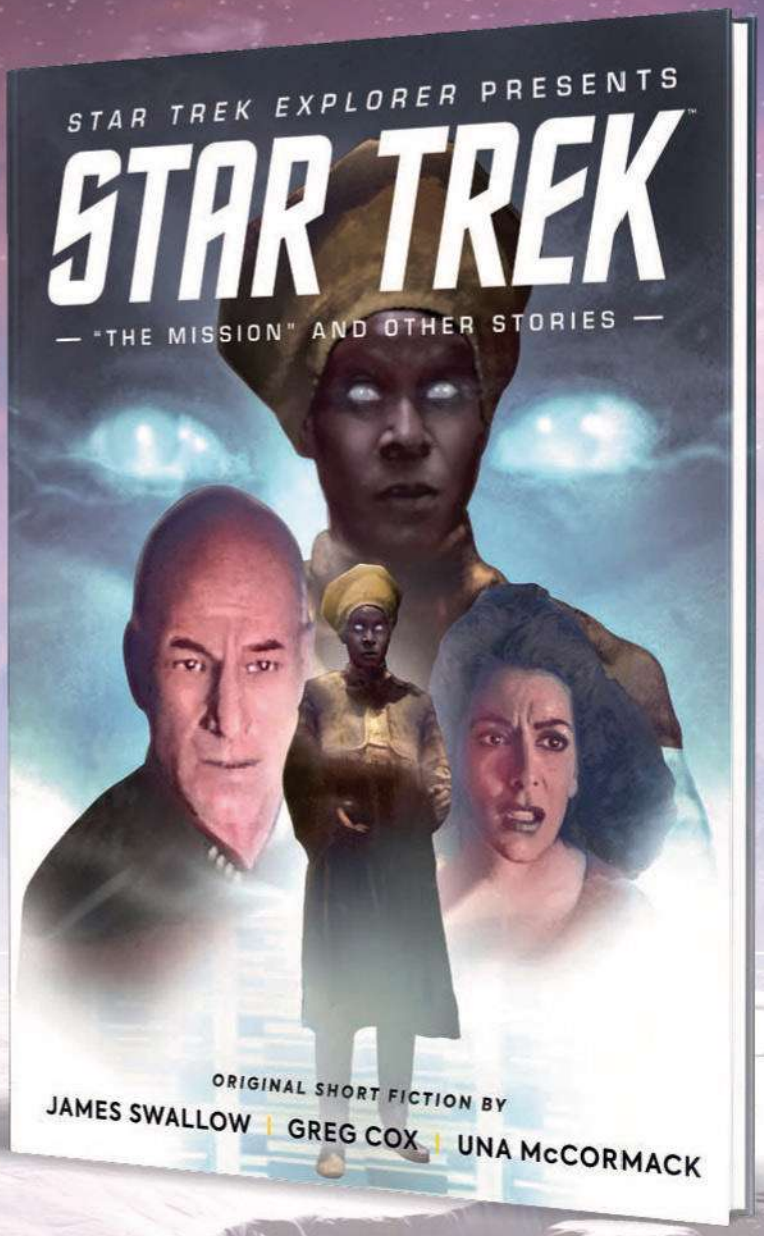
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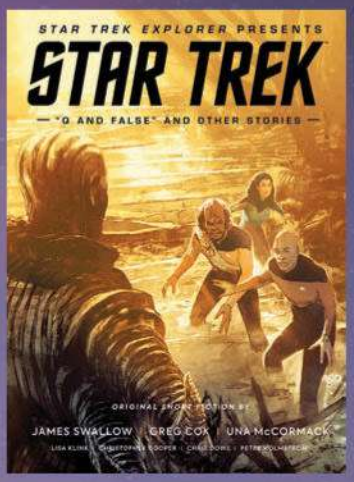


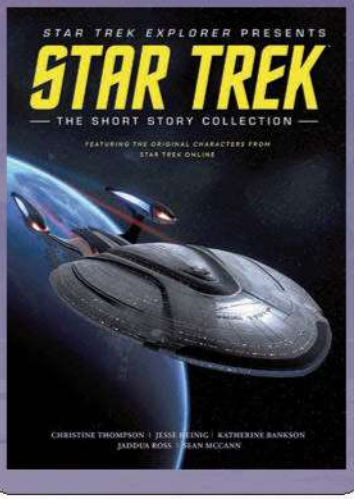


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# Captain's Log

It's been an exciting year for *Star Trek* fans so far, hasn't it? We've had plenty of new stories to enjoy, especially, for me, the third season of *Star Trek: Picard* and second season of *Star Trek: Strange New Worlds*, the latter with plenty of terrific nods to the original series, both adventure and comedic.

Of course, there have been some disappointments, too: learning *Star Trek: Prodigy*'s future is uncertain came as a shock, although we're glad we'll see the rest of season two in due course.

Here at *Star Trek Explorer*, we're busily keeping track of developments on all the current TV series, pausing only to celebrate 50 years of the *Star Trek: The Animated Series* recently; but we're delighted to be able to bring you more of our own new, exclusive short stories, ourselves, too. Starting next issue, we'll also start to bring you tales inspired by the newer *Star Trek* series, and we have some other, yet-to-be-revealed ideas in the mix for future features, too.

Meanwhile, enjoy our latest issue, as we chat to *Star Trek* cast and crew, explore the series past, and look forward to some fantastic developments to come, across the entire franchise!

***John Freeman***
***Editor***

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THE OFFICIAL MAGAZINE

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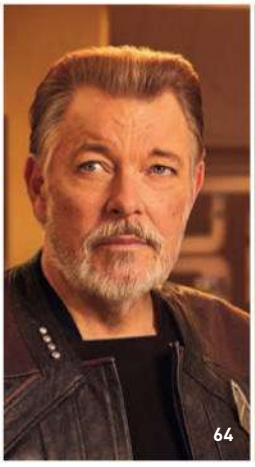

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Our digital extra for subscribers includes two new *Star Trek:* stories – "A Year To The Day I Saw Myself Die" by Mike Collins, and "See and Seen" by Peter Holmstrom; an archive interview; and coloring pages

# Engage!

EXPLORING THE *STAR TREK* UNIVERSE

REPORTING TEAM: JAY STOBIE AND JOHN KIRK

## *Star Trek* Reveals Aplenty at San Diego Comic-Con

With a full hall of *Star Trek* fans eagerly awaiting updates about the franchise, the mood was one of anticipation at this year's main *Star Trek* event at San Diego Comic-Con, their mood heightened further by a screening of the crossover episode of *Star Trek: Strange New Worlds* and the animated series, *Star Trek: Lower Decks*.

Entertainment journalist, critic Scott Mantz, the event's host, opened by trying to stump the room full of *Star Trek* fans. A fan himself, he barely managed to get four words out: "With the *Enterprise* crew..." when one excited fan blurted out the answer immediately, which was "Mirror, Mirror" to Mantz's stunned surprise. He'd clearly underestimated the fans.

Beginning with a five-minute preview of the season five, episode one of *Star Trek: Discovery* and following up with the season four trailer of *Star Trek: Lower Decks*, the audience was ready for the main feature, an exclusive screening of "Those Old Scientists", the seventh episode of *Star Trek: Strange New Worlds*, the first letters in each word an homage to the original series. The episode proved a unanimous success with the audience, as was news of the impending musical episode, "Subspace Rhapsody"; and, later, online, after airing on Paramount+ across the globe.

While there may have been an absence of celebrities at SDCC this year, it certainly didn't lack for any of the excitement. This included a rush to secure limited edition posters of *SNW* episode eight at the *Star Trek* booth in the main Exhibit Hall, fans who left Hall H immediately descending upon it in such great numbers the Fire Marshall had to shut the booth down for crowd control!

***John Kirk***

## *Star Trek* items at SDCC

- *Star Trek: Prodigy* season one episodes 11–20 have been released digitally, (and will be released on Blu-ray and DVD on September 26)
- *Star Trek: The Animated Celebration* promotional spots announced, to mark anniversary of the first screenings of *Star Trek: The Animated Series* in September 1973, created in collaboration with Casper Kelly (*Star Trek: Short Treks, Too Many Cooks*)
- *Star Trek: The Animated Celebration* character designs revealed for characters such as Jonathan Frakes as "Will Riker", Doug Jones as "Saru", and Armin Shimerman as "Quark", and readers will have seen more since *Star Trek* Day, on 8 September
- Two first-look images from the comic revealed from IDW's *Star Trek: The Animated Celebration Presents The Scheimer Barrier* by Casper Kelly, released digitally last month (September 12 - 15) on StarTrek.com with physical copies at New York Comic Con (October).
- Big screen *Star Trek Day Lower Decks* screenings domestically and internationally were confirmed for *Star Trek* Day
- A new *Star Trek: Lower Decks* comic is on its way from IDW next year, *Warp Your Own Way*, a 200-page "choose your own adventure" graphic novel written by Ryan North, who wrote the Lower Decks miniseries, with art by Chris Fengolio

## *Star Trek: Prodigy* developments, continues Canadian run

CBS remain committed to *Star Trek: Prodigy*, even though the animated show is no longer featuring as part of the *Star Trek* content on the global streaming service, Paramount+.

Speaking at San Diego Comic Con, John Van Citters, Vice President, *Star Trek* Brand Development, noting the impeding anniversary celebrations for *Star Trek: The Animated Series*, voiced his support for the show, and at time of going to press, CBS were seeking a new streaming home for both the first and second seasons of *Prodigy*.

"I personally love *Star Trek: Prodigy*," he said, "having known what the Hagemans and everyone have been working on for years. This won't be the end of Dal, Gwyn, Rok-Tahk, Zero, and especially Murf. As you know, he is indestructible. They're still part of *Star Trek*. They are part of the canon. They always will be… *Star Trek* and its fans are always full of surprises. This is a universe that is filled with hope and possibility. And the crew members of the Protostar are absolutely perfect examples of that. This will not be the end of that crew."

John van Citters also revealed more *Star Trek: Prodigy* merchandise was in the works. In addition to digital and physical media releases, and the publication of a tie-in novel, *Escape Route*, by Cassandra Rose Clarke, in August, the series will continue regionally, with Canada's Bell Media committed to retaining the series on the CTV Sci-Fi Channel, along with other *Star Trek* series.

Both seasons will continue to air there, including as-yet-unscreened but "in the can" episodes from season two.

Bell Media is Canada's leading content creation company with premier assets in television, radio, out-of-home advertising, and digital media.

- **Check out our Definite Guide to *Star Trek: Prodigy* Season One – our first full length season guide of any *Star Trek* show – next issue**

## 25th Anniversary Panel of the Cult Classic Free Enterprise at San Diego Comic Con

SDCC 2023 may have missed the movie stars this year, but it didn't miss the chance to celebrate the 25th anniversary of the cult *Star Trek*-inspired classic film, *Free Enterprise* with the original creators themselves, who make up the podcast crew of The Inglorious Treksperts.

Mark A. Altman, Robert Meyer Burnett, Darren Dochterman, and Ashley E. Miller regaled a hall full of *Star Trek* fans with behind-the-scenes tales of their experiences writing the film and directing the one and only William Shatner. The story, that begins with the fantasy of Captain Kirk as two boys' imaginary best friend, is about the two boys who become aspiring film producers (coincidentally named Mark and Rob) and luckily manage to snag Shatner for their film after seeing him in a bookstore reading porn.

The Treksperts recounted their exploits in making the film with personal accounts of Shatner, adventures in the gainful courtship of various waitresses/actresses and even exciting pool parties, where one of the Treksperts actually dove into the pool, only to find it was empty. In short, these tales not only added to the nostalgic spirit of the film but also invoked the camaraderie behind a *Star Trek* inspired friendship.

***John Kirk***

- ***Free Enterprise* is available on DVD and Re-Mastered Blu-Ray**

# Section 31 Returns

The *Star Trek* universe continues to expand at warp speed, as Paramount+ has greenlit *Star Trek: Section 31*, a special original movie event for the service starring Academy Award winner Michelle Yeoh. The film will see Yeoh return to her role as Emperor Philippa Georgiou, who she originally played in *Star Trek: Discovery*'s first three seasons.

"Section 31 has been near and dear to my heart since I began the journey of playing Philippa all the way back when this new golden age of *Star Trek* launched," Yeoh explained in a statement.

"To see her finally get her moment is a dream come true in a year that's shown me the incredible power of never giving up on your dreams."

The bold news has the fandom abuzz, with reactions ranging from Twitter user @catiescarlett86's "It's officially happening! Heck yes!!!" and @stevenromo's "Truly a golden age of *Star Trek*" to @TheMikeBrandy's "Oh wow [y'all] got best actress Michelle Yeoh back?! [That's] so awesome." Written by Craig Sweeny and directed by Olatunde Osunsanmi, *Star Trek: Section 31* is sure to be oft-discussed and highly anticipated by fans around the world.

# Fans Honor *Star Trek: Discovery*

With the announcement that *Star Trek: Discovery*'s fifth season would be its last, fans took to Twitter and expressed what the series has meant to them over the years. "I love these characters and their journeys, both literal and personal," wrote user @JenniferLBreier. Whether Michael Burnham's ascent to the captain's chair or the entire crew's jump to the 32nd century, it's clear that their adventures resonated with viewers.

"*Discovery* brought me back to *Star Trek*, so it will always hold a special place in my heart," remarked @holajohna. Other fans voiced their excitement about the next season or remarked on the show's place in *Star Trek* lore. "Though I can't wait for the next chapter, I don't want it to be the last. I really enjoy this show," exclaimed @Kejadu8, while @WeldonsMom stated, "*Discovery* was an epic addition to the *Star Trek* universe."

Even cast members weighed in, as actor Oded Fehr, who portrays Admiral Charles Vance, tweeted out, "How blessed was I to get to play a little part in this wonderful story and to share my time with all the wonderful people involved." The news may have been bittersweet, but we still have the epic final season to look forward to in 2024.

## Intel: Enlisting in Section 31

Section 31 received a great deal of attention in *Star Trek: Discovery*, but the concept originated in *Star Trek: Deep Space Nine*'s "Inquisition." Operative Luther Sloan failed to recruit Dr. Julian Bashir, though he did become a recurring character on the series. A man named Harris was more successful to enlist the *Enterprise* NX-01's Malcolm Reed, while Admiral Marcus blackmailed Khan Noonien Singh into joining in the Kelvin Timeline film, *Star Trek Into Darkness*.

## Off to the Academy

*Star Trek: Discovery*'s run will conclude in 2024, but production on a new addition to the *Star Trek* family will also begin next year. Paramount+ declared that a series order for *Star Trek: Starfleet Academy*, which will chronicle the exploits of a new class of Starfleet cadets, will be helmed by co-showrunners and executive producers Alex Kurtzman and Noga Landau.

"We're thrilled to bring *Star Trek: Starfleet Academy* to fans around the world as the next chapter in this expanding franchise," said David Stapf, president of CBS Studios. "Alex Kurtzman and Noga Landau's vision is a smart and thrilling take that celebrates the core principles of what *Star Trek* has always stood for, but through the eyes of the next generation of Starfleet's leaders."

## Starfleet Academy Stories

Prepare for *Star Trek: Starfleet Academy* by revisiting some iconic episodes involving the historic institution. See Wesley Crusher face a difficult test in *Star Trek: The Next Generation*'s "The First Duty," check on Nog's progress in *Star Trek: Deep Space Nine*'s "Homefront" and "Paradise Lost," expose a plot from Species 8472 in *Star Trek: Voyager*'s "In the Flesh,", and follow along as Sylvia Tilly helps cadets navigate a hostile planet in *Star Trek: Discovery*'s "All Is Possible."

# An Ode to Holmes

When Dr. Pulaski challenged Data to solve a Sherlock Holmes-style mystery in *Star Trek: The Next Generation*'s "Elementary, Dear Data," no one expected the *U.S.S. Enterprise* NCC 1701-D's holodeck would endanger the crew by manifesting a holographic version of James Moriarty.

Super7's latest wave of ReAction Figures depict Data, Geordi La Forge, Worf, and Captain Picard they wore in the classic episode.

Data and La Forge come dressed as Sherlock Holmes and John Watson, while Worf and Picard boast their own Victorian outfits.

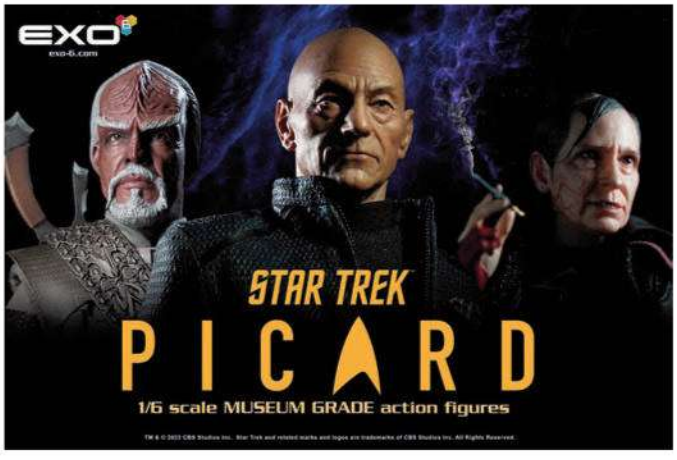
In addition to single figures, a four-piece set is also available. More information at Super7.com.

## Moriarty Mysteries

Although he initially appeared in "Elementary, Dear Data," the *U.S.S. Enterprise*-D's holographic Moriarty returned to seek freedom from the holodeck in *Star Trek: The Next Generation*'s "Ship In A Bottle." Actor Daniel Davis reprised the role once again in *Star Trek: Picard*'s "The Bounty," though that Moriarty hologram was manifested by Data's resurrected consciousness to serve as part of Daystrom Station's security system. Equipped with a deadly pistol, the *Picard* variant was not the same entity who had been born on the *Enterprise*-D.

# An Energizing Event

Utilizing ARHT Media Inc.'s ARHT CAPSULE displays, *Star Trek: Strange New Worlds* cast members Rebecca Romijn, Ethan Peck, Celia Rose Gooding, and Melissa Navia "beamed in" to MCM's London Comic Con for the gathering's first holographic panel experience. ARHT's tech allowed the actors to speak to the crowd from thousands of miles away. The Paramount+ booth also featured ARHT's Capture Studio, which granted fans the chance to turn themselves into a hologram as part of the convention's *Star Trek* Transporter experience.




# Leaders and Legends

*Star Trek: Picard*'s final season masterfully combined standout stars from its first two seasons, icons from *Star Trek: The Next Generation*, and brand-new characters to form an unforgettable ensemble. EXO-6 has revealed plans to release 1:6 scale museum-grade articulated *Picard* figures depicting Admiral Picard, Worf, and Vadic.

The detailed figures showcase realistic portraits, and each character sports a unique look. Picard wears his admiral's combadge affixed to civilian clothing, Worf carries a Klingon *kur'leth* sword (remember, swords are fun!), and Captain Vadic is outfitted as she appeared on the *Shrike*. Keep hailing frequencies tuned to EXO-6.com for release dates for these figures, as well as announcements for the latest additions to the *Picard* line.

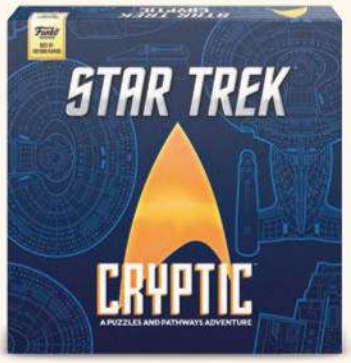
# Make Your Escape

Starfleet officers dread hopping into an escape pod to abandon a doomed ship, but playing an "escape room" game is something an entire crew can look forward to!

With this in mind, Funko Games has the perfect way to pass the time: *Star Trek* Cryptic: A Puzzles and Pathways Adventure, an action-packed, *Star Trek*-themed tabletop game. With missions set in the *Star Trek: The Next Generation* era, you'll be able to decipher subspace transmissions, discover new civilizations, and prevent planetary disaster.

Featuring an innovative new take on the popular escape room game genre, *Star Trek* Cryptic provides smart and suspenseful fun as you engage in missions with unique envelopes of components, puzzle through over 70 pages of logbook content, and draw your path through 15 thrilling *Star Trek*-inspired challenges.

- **Head over to FunkoGames.com to order your adventure**



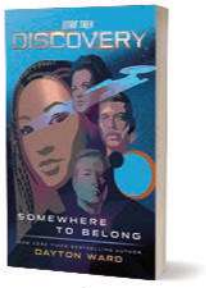

# The Adventures of the Lower Deckers

The popularity of *Star Trek: Lower Decks* is now making its impact on *Star Trek Adventures*. Fill your buffer time with exciting additions to Modiphius Entertainment's roleplaying game line, such as the *Lower Decks*-themed digital standalone adventure titled *Lurkers* ($5.05) and the *Lower Decks* Season One Crew Pack ($5.05), with further crew packs for Seasons Two and Three being available soon.

A free digital missions brief pack will also keep you busy until the arrival of the *Star Trek: Lower Decks Campaign Guide*, a full-size, 240 page full-color hardcover supplement that transports the animated show's unique humor into your *Star Trek Adventures* campaigns and adventures. To buy these *Lower Decks* additions or to learn about the game itself, head over to Modiphius.net.

# Post-Burn Burnham

Born into the 23rd century, Michael Burnham endured unimaginable hardships as she made her way from being orphaned at a young age and adjusting to life on Vulcan to becoming Captain Philippa Georgiou's first officer aboard the *U.S.S. Shenzhou* and confronting Klingon aggression in a remote Federation sector. After jumping ahead to the 32nd century, Burnham finally achieved an overdue honor: the captaincy of her own starship.




Dayton Ward's new novel *Star Trek: Discovery: Somewhere to Belong* explores Captain Burnham and the *U.S.S. Discovery* crew's efforts to reconnect with planets who had lost touch with the Federation following the devastation of the Burn. As Burnham and her subordinates come to terms with their new reality, a distant distress call drums up ties to their past lives in the 23rd century.

*Somewhere to Belong* is now on sale at SimonAndSchuster.com.

## Enterprising Ornaments

It's never too early to prepare for the holiday season, and Hallmark has big plans for *Star Trek* in 2023. The *Star Trek: The Next Generation* "Relics" Ornament With Sound replicates the moment Montgomery "Scotty" Scott shared a drink with Captain Picard, the *Star Trek* The Hand of Apollo Ornament depicts a ghostly green hand grabbing the *U.S.S. Enterprise* from "Who Mourns for Adonais?," and the *Star Trek U.S.S. Enterprise* NCC-1701 Tabletop Decoration With Light and Sound allows you to bask in the glow of Captain Kirk's *Constitution*-class ship. Much like Apollo, you can get your own hands on these decorations at Hallmark.com.

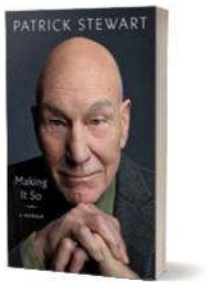
## Set for Stun!

Whether you're facing off against Klingons or Romulans, Factory Entertainment's *Star Trek: The Next Generation* Type-2 Dust Buster Phaser Limited Edition Prop Replica allows you to imagine what it was like to serve aboard the *U.S.S. Enterprise* NCC 1701-D in the early 2360s. Incorporating an all metal body and a variety of electronic and sound features, this museum-quality replica comes with a wooden presentation case, metal plaque and certificate of authenticity.

Factory's Dust Buster Replica measures 8 ¼-inches in length and can be found by visiting FactoryEnt.com.

# Captain's Log

Fresh off the success of *Star Trek: Picard*'s final season, Patrick Stewart is releasing his much-anticipated memoir, *Making It So: A Memoir*, through Gallery Books on October 23rd. The book will cover the range of Stewart's life and career, from his humble youth in Yorkshire and powerful stage performances to the heights of fame he achieved onscreen through the *Star Trek* and *X-Men* franchises. Fans have the option of purchasing a 432-page hardcover edition or an audiobook version read by Stewart himself. You can engage with this book by ordering it at SimonAndSchuster.com, or through your local bookshop.




# InvestiGating the Stars

*Star Trek: The Next Generation* and *Star Trek: Picard* icon Gates McFadden's podcast *Gates McFadden InvestiGates* returned with a triumphant second season featuring a stellar lineup of *Star Trek* guests. From chatting with John Billingsley about his youth to discussing books with Kate Mulgrew, the lineup for *InvestiGates* also included Jack Quaid, Tawny Newsome, Rosalind Chao, Alexander Siddig, Terry Matalas, Ed Speleers, William Shatner, and Anson Mount.

While McFadden's guests are all well-known members of *Star Trek* productions, the topics and themes touched upon in her interviews were diverse, personal, and profound. If you'd like to catch up on the first two seasons, you can find *InvestiGates* on every major podcasting platform. Doctor's orders!

## Outstanding Alumni

Tawny Newsome, the voice behind Beckett Mariner on *Star Trek: Lower Decks*, has joined the writers' room for the upcoming *Star Trek: Starfleet Academy* series, while *Star Trek: Discovery*'s Wilson Cruz has been welcomed into the cast of the Brooke Shields-led romantic comedy *Mother of the Bride*. Meanwhile, Commander Landry actor Rekha Sharma has been shining in *two* hit series–Showtime's *Yellowjackets* and CTV's *Transplant*.

# Remembering Manny Coto

From penning his first *Star Trek* episode (the heart-wrenching "Similitude") to serving as executive producer and showrunner for *Star Trek: Enterprise*'s fourth season, Manny Coto harnessed his passion for the franchise's legacy and created compelling stories that resonated with both lifelong fans and casual audiences.

Born in Havana, Coto started out by earning writing credits on the genre staples *Alfred Hitchcock Presents* (1988's "Twist") and *Tales from the Crypt* (1991's "Mournin' Mess), the latter of which he also directed. He continued forging his path by executive producing *The Outer Limits* (1995) and creating *Odyssey 5* (2002–2003) before making his *Star Trek* writing debut in 2003. Promoted to showrunner in 2004, Coto guided *Enterprise* on its journey into multi-episode arcs which tied directly into concepts from the original *Star Trek* series.

Image: Sue Schneider

Coto's prolific career continued after *Enterprise*, as he executive produced and wrote episodes for several hit series, including *24* (2005–2010), *Dexter* (2010–2013), and *American Horror Story* (2018–2022).

Coto passed away on July 9th, following a battle against pancreatic cancer. Many of his *Star Trek* colleagues and collaborators took to social media to honor Coto. Fellow showrunner Rick Berman wrote, "If we had been given a fifth season on *Enterprise*, Manny Coto would have lifted it to levels beyond my imagination. An extraordinarily talented writer and lovely friend. How very sad."

*Star Trek Explorer* joins those voices in praising Coto's work and extending our sympathies to his family and loved ones in this difficult time.

## In Memoriam

*Star Trek Explorer* sends condolences to the friends, colleagues, and loved ones of the *Star Trek* family members who have recently passed away, including the late Gerald Fried (the *Star Trek* composer whose credits include "Amok Time"), Barbara Bosson (Roana in *Star Trek: Deep Space Nine*'s "Rivals"), Emmy-nominated hair stylist Caryl Codon-Tharp, Sharon Acker (Odona in *Star Trek*'s "The Mark of Gideon"), screenwriter Michael Reaves (*Star Trek: The Next Generation*'s "Where No One Has Gone Before"), and Nicolas Coster (Admiral Haftel in *Star Trek: The Next Generation*'s "The Offspring").

**Corrections and Clarifications: Felecia M. Bell**

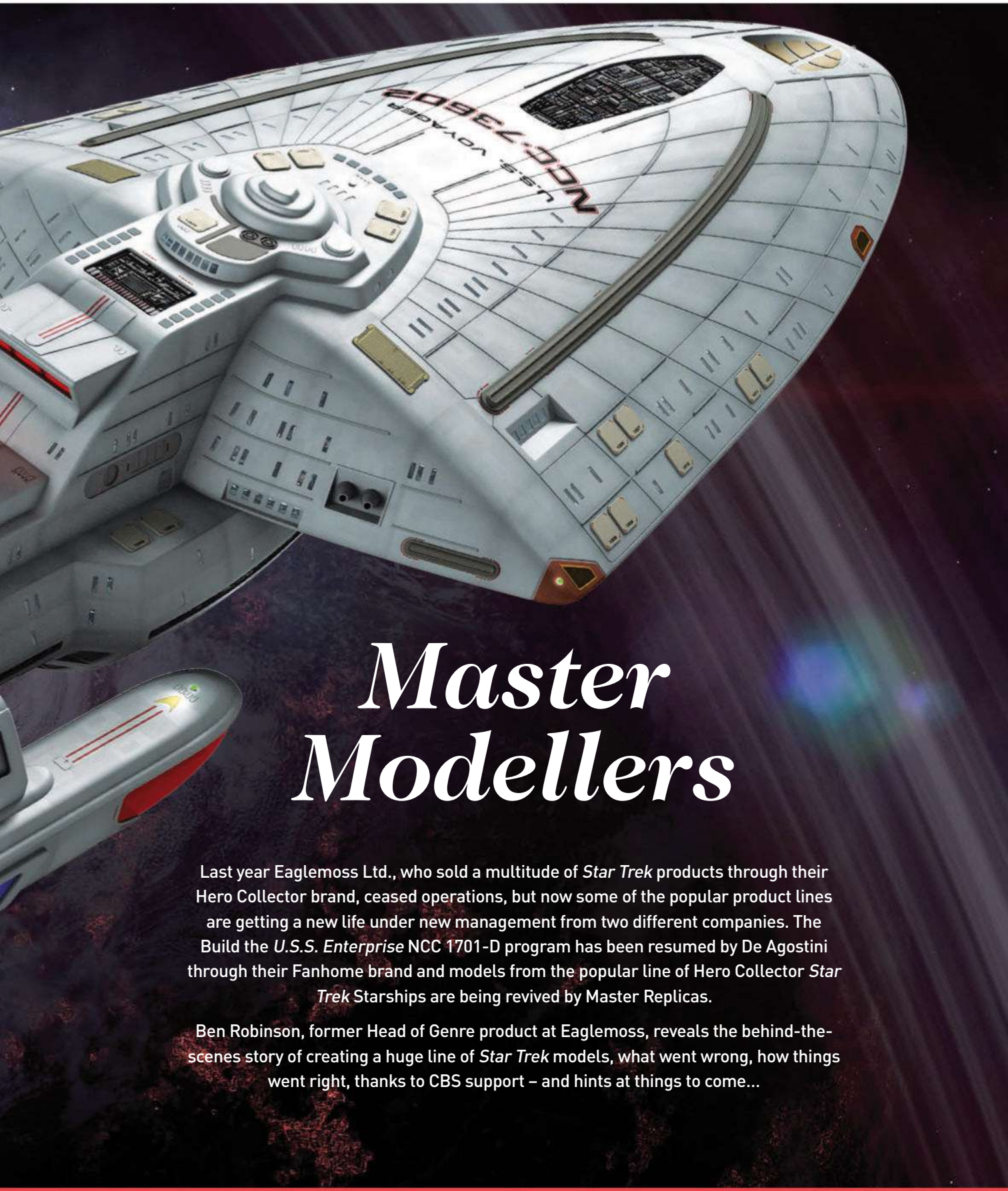
In *Star Trek Explorer* #6, we inadvertently captioned a photo of actress Felecia M. Bell, who played Jennifer Sisko in *Star Trek: Deep Space Nine*, listing her character's name as Kasidy Yates-Sisko, which is incorrect.

Jennifer Sisko appeared in "Through The Looking Glass" and "Shattered Mirror." Her character first appeared in the two-part pilot of the series entitled, "Emissary," directed by David Carson.

# Engage!

## EXTRA

### MASTER REPLICAS




# Master Modellers

Last year Eaglemoss Ltd., who sold a multitude of *Star Trek* products through their Hero Collector brand, ceased operations, but now some of the popular product lines are getting a new life under new management from two different companies. The Build the *U.S.S. Enterprise* NCC 1701-D program has been resumed by De Agostini through their Fanhome brand and models from the popular line of Hero Collector *Star Trek* Starships are being revived by Master Replicas.

Ben Robinson, former Head of Genre product at Eaglemoss, reveals the behind-the-scenes story of creating a huge line of *Star Trek* models, what went wrong, how things went right, thanks to CBS support – and hints at things to come...

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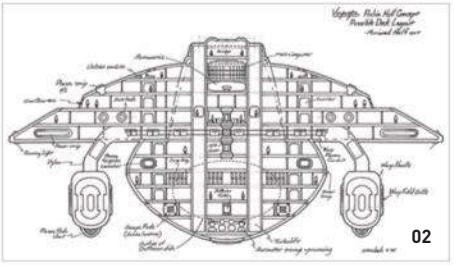

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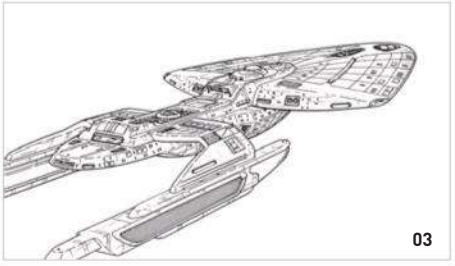

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Three hundred and ninety four model starships. It's way more than exist for any other sci-fi franchise. It's probably more than all of them put together. Somehow, for over a decade, Eaglemoss produced at least 25 ships a year. I ran the team from the beginning, supervising every model. I was hands on with most of them and couldn't have been more involved with working out how to make them in the first place.

Before we started, there must have been maybe a dozen different ships available. I remember being shocked to discover that there wasn't a model of the *Akira* class; I don't think you could even get a complete set of *U.S.S. Enterprise* ships.

We launched in 2012 and, before long, it was obvious that *Star Trek* ships were a big deal. The original plan to do 60 ships was thrown away and I was drawing up much longer lists of what we could do.

It wasn't just ships. Each model came with a magazine that featured an in-universe profile of the ship, an article about how it was designed, another one about how it was filmed and, finally, something that told you when it had appeared on screen. That was all done to demonstrate that our models were as accurate as possible. It had another advantage: it meant that we researched those ships in a way no-one had before.

A huge amount of the work on those mags was done by Marcus Riley and later by Mark Wright. We literally wrote thousands of pages on the subject.

A fan petition led to us making the *U.S.S. Aventine,* Ezri's ship from the novels. We did that as a bonus issue because it wasn't canon, which opened up all sorts of possibilities.

One of the things I loved was doing concept ships that had been designed but never built. They included illustrator Rick Sternbach's original study model for the *U.S.S. Voyager*. We even worked with him to complete it. The same thing would happen with Jim Martin's original design for the *U.S.S. Defiant*.

Back in the main collection, we were able to go deeper than I could have dreamt. Alex Jaeger helped us to upgrade the models of the ships he'd designed for *Star Trek: First Contact* and Rick Sternbach and graphic designer Michael Okuda turned up pictures of the undamaged starship models that would be turned into the wreckage that was seen in the aftermath of The Battle of Wolf 359.

Alongside this, we were regularly producing larger special issues. After launching with Deep Space 9, these focused on ships from the rebooted movies, but we also expanded the line to include visual effects designer Doug Drexler's refit version of the *Enterprise* NX-01, space stations and some other vessels that seemed more suited to that larger size. Then we added the XL range which revisited the most popular ships at a larger size.

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While all of this was going on, *Star Trek* returned to TV, with a lot of ships. – so many that *Star Trek: Discovery* spawned a new line. When it was joined by *Star Trek: Picard,* we relaunched that line as the *Star Trek Universe collection.*

We were never a huge team, but this was a lot of work. At different times, Matt McAllister and Dan Rachael, John Ainsworth, and Colin Williams took on a lot of the heavy lifting.

Then it stopped. I was only an employee, so I didn't know everything that was going on, but Eaglemoss were trying to grow the company quickly so they could sell it. Too much money was invested in stock and the projections were too optimistic. By July 2022, we were all out of our jobs and, after a decade, the supply of *Star Trek* ships was cut off.

It wasn't just the new designs that we were due to start work on. Eaglemoss had established a healthy backlist that made up most of the sales. I was amazed to see the prices shoot through the roof on eBay. Even ordinary ships were selling for more than the regular price, and I saw some of the rarest ones listed for over $1500.

Meanwhile, CBS were working hard behind the scenes to secure the future. The ships hadn't suddenly become a bad idea. It was just that Eaglemoss had mismanaged things. It's still too early to confirm plans, but I'm confident that work will start on new ships, which will be released in 2024.

In the meantime, Master Replicas rescued all the old Eaglemoss stock and started releasing it in waves, which you can buy that on MasterReplicas.com. They've kept the prices pretty much the same as they were before Eaglemoss went bust and have been kind enough to bring me in as a consultant. We've even managed to free some ships that were manufactured but never released and were stuck in Chinese warehouses. They like the *Star Trek* business and are keen to stick around. So the future looks bright.

**01** *U.S.S. Voyager* prototype model.

**02 /03** Rick Sternbach's designs for the *U.S.S. Voyager* model

**04** New Master Replicas *Star Trek* ships.

**05** Just some of the many *Star Trek* ship models ben has worked on

***Ben Robinson***

**For more information about the latest *Star Trek* model releases, head to masterreplicas.com for the individual model ship releases and fanhome.com to learn more about the *U.S.S. Enterprise* NCC 1701-D part work build, which relaunched in July**

# CHASING COMETS

WORDS: IAN SPELLING

*This interview was conducted before the airing of the new season of Star Trek: Strange New Worlds*

Celia Rose Gooding nailed it. It's no easy task to step into the shoes of beloved actors who originated iconic roles, but for the actors on *Star Trek: Strange New Worlds* tasked with doing precisely that, or trying to, they've pulled it off beautifully. Truth be told, Gooding has arguably already benefited from more screen and character development than Nichelle Nichols ever received during her time as Nyota Uhura, and the young actress has crafted a living and breathing, young and imperfect and always-learning iteration of the character. It's all the more remarkable considering that Gooding – whose mom is Tony Award-winning actress LaChanze – counts *Strange New Worlds* as their on-screen debut (in a television show or movie) after earning a Tony Award nomination of their own in 2020 for the Broadway musical *Jagged Little Pill*.

*Star Trek Explorer* recently caught up with Gooding by Zoom for an exclusive, revealing interview. The actor looked back at season one and touched on season two, shared their enthusiasm about getting to sing in "Children of the Comet," discussed how they've handled sudden, major fame, and revealed what they hope Nichelle Nichols would think of their performance. Here's what Gooding had to say:

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**You were not aware that you were up for the role of Uhura when you initially auditioned. How differently do you think you might have approached it if you did know?**

**Gooding:** Honestly, I don't know if I would have booked it if I knew, because I would have probably over-committed to an Uhura we already know. I would have done the smart actor thing and studied the character, but I would have had a difficult time knowing her future and leaving her outside of the audition space – because Uhura, as a character, doesn't know what her future looks like. It was genius, to sort of hoodwink me a little bit. It was for the benefit of everyone involved that I didn't know. I would have probably gotten a little too into it and hindered myself from being able to share with the showrunners what I could bring to this role.

> "WHAT WORKED BEST FOR ME IN SEASON ONE WAS OUR NINE-PERSON CREW ESTABLISHING A RELATIONSHIP OFF SCREEN…"

**Fans, critics, and pretty much everyone loved *Strange New Worlds* straight out of the gate. What worked best for you personally, in season one?**

**Gooding:** What worked best for me in season one was our nine-person crew establishing a relationship off screen. That worked well, because when we were shooting season one, it was difficult to see one another outside of shooting. The province of Ontario was on lockdown, so we didn't have a lot of time off. So, those moments in between takes and scenes, in the mornings when we were all getting ready together, they were so special. For example, to look over and see Spock (Ethan Peck) getting his ears on, then a haircut, plus being able to have a conversation like, "How are you? What's going on? What did you have for dinner yesterday?" Just to be able to connect with one another… that establishing of a connection was what

**01** Celia Rose Gooding as Uhura in "Children of the Comet".

**02** With Spock (Ethan Peck) in "Children of the Comet".

**03** A tense momeny on the Brigde in "Children of the Comet".

**04** Uhura's first encounter with Hemmer (Bruce Horak) didn't start well, but she got the last word in – of course!

03

04

allowed us to get along as a crew and come off as people who've known each other for a very long time. When we first met each other, it was via Zoom.

**Uhrura was a complete newbie when we first met her on the show. How would you say, just within season one, she evolved and grew as a person and as a cadet?**

**Gooding:** That's a fantastic question. I would say in season one alone, we see her of course make the decision to stay on the *Enterprise*. That's huge growth, but with her, it's like a hermit crab coming out of its shell. We see her slowly put her little pincers out, get a feel of the world around her, and try to find a place in which she fits, feels comfortable, and is confident. We see that in season one. We also see her experience major loss, with the death of Hemmer. We see her in those beginning stages of grief, and we see her in all of the important life moments that mold and shape a person. In season one, we see the flickers and the beginnings of who she becomes, this iconic, legendary character that is so globally beloved.

**"Children of the Comet" was a phenomenal episode. Longtime fans know that Uhura was a great communications officer and that the character could sing, but this made life-and-death use of those talents, which was fascinating. How did you appreciate the episode for its connection to the past and to Nichelle, but also for how it made fabulous use of your own singing skills and provided a huge chunk of development for this version of Uhura?**

**Gooding:** Our writers are huge *Star Trek* fans, but it's their attention to detail and their attention to understanding The Original Series, and the show that we are prequel-ing. To answer your first question, it means so much to me. It was an excellent use of the cast –including myself – but it was also a perfect opportunity for fans of The Original Series to see the foundation of who this character is, to recognize her and say, "Oh, there she is. There's the person that we know she's going to be." It was well done, storytelling-wise. To make it a high-stakes situation was brilliant because, again, we see this character who

doesn't know who she's going to be in the future. We get to see the person that she's going to be and the person she is; we get to see them marry a little bit. That's always yummy as a fan of the franchise, but also as an actor. It's gratifying to see little fractures of who this person is going to become.

As a singer, I love having an opportunity to sing. As someone who comes from a musical theater background, it felt very much like a homecoming. I'm doing a lot of new stuff as an actor, being a part of such an established franchise, and something so global, that it was exciting to do something that felt well and secure in my wheelhouse. I am very grateful for that opportunity, and we will only continue to show more recognizable pieces of Uhura in the second. We're going to continue marrying the lieutenant to the cadet and closing that Venn diagram until it becomes a circle.

**So, would you say that you are building to Nichelle Nichols' performance? Do you feel like that's what you're doing?**

**Gooding:** That's what we're trying to do. We're trying to just get her closer and closer to the person that we all fell in love with, in the 1960s and 70s. We're going to continue to showcase new sides of her, but also pay homage to the parts of her that made her so beloved.

**I'm sure you wish Nichelle were alive to see this, because she would have given anything to have this kind of development. What was a throwaway moment, with her singing while Spock played the Vulcan lute, is now a massive plot point developing the character that she played 57-plus years ago...**

**Gooding:** Exactly! And that saves a planet of people. I'm so happy that we get to not just honor Uhura but also honor Nichelle; everything that she did to create this character and to put a stamp on the entertainment industry beyond *Star Trek*. Just to be able to honor her and say even these little things, with the limited screen time that we had, that had such an impact, so much so that not only did it save lives in the real world, it's also saving lives in our fantastic fantasyland.

**You came from Broadway and suddenly you're on this massive show with a tough TV shooting schedule, tons of special effects, a 57-year history, and a devoted fan base. How did you go about finding your center in all of that, so that you didn't let yourself get too overwhelmed?**

**Gooding:** Honestly, I am someone of a very technological generation as a Gen Z. A lot of my life just so happens to coincide with what goes on on the internet. Something that I had to do to find my center and remind myself that I am just a human being was to take a step back from all of that; stay off Twitter and Instagram, because while people are so nice, welcoming, and accepting of what we're doing with these iconic characters, it's also important for me to separate myself from that. It's hard for me to do both at the same time. It's hard for me to receive all this incredible information and praise for the work that we're doing and also play a character that is not aware of any of that. Just to make it easier for myself – when we're in the thick of it – I just take a step back from the apps. I delete Safari, Instagram, and Twitter, and devote myself to the character, because she doesn't exist on the Internet the same way I do. While I like to think that I'm pretty good at my job, I'm very bad at multitasking, so it's important to commit to the character in a way that makes it easiest and clearest for me to show up as this character.

**"IN SEASON ONE, WE SEE THE FLICKERS AND THE BEGINNINGS OF WHO SHE BECOMES, THIS ICONIC, LEGENDARY CHARACTER THAT IS SO GLOBALLY BELOVED."**

**What extras on the season one Blu-ray were you excited about? Had you seen the bloopers? Had you seen the deleted scenes?**

**Gooding:** I hadn't, and I want to so badly! I'm excited to see the gag reel. As an actor, and also as a fan of TV, film, and theater, I love those moments, seeing the humanity in these iconic characters. Any opportunity to let the audience in on the bones of this process, it's always exciting to me, because we had so much fun shooting the show. It's so much fun. I tell everyone it's like going to summer camp every day. I love what we do, and it's also very new to me, so everything's new, exciting, and shiny. I am excited for the fans to see the behind-the-scenes stuff. I know that there's "Pike's Peak", where Anson Mount takes the audience through Pike's story and how he is as a captain. He is the glue that holds this whole show together. Taking the opportunity to give fans insight to what they have been supporting for so long, it feels good and important.

**When it comes to Uhura, what relationships are you looking forward to seeing explored in season two of the show?**

**Gooding:** I am excited for the ensemble to continue to work together. In season one, we saw a lot of the crew working together in small groups, working towards different goals at different times in the same episode, all trying to work towards different things. In season two, we have a lot more ensemble-based work; we're all working together at the same time to achieve the same goal. I'm excited for legacy characters like Uhura, Spock, Number One (Rebecca Romijn), and Pike to continue to get closer, so that their relationships reflect the ones that we see in the original series and in other iterations of *Star Trek*. That's something I'm looking forward to, that and continuing unlikely pairings. Let's see how medical and communications get along. Let's see how helm and engineering work together. It's exciting to connect all the dots.

**What else are you working on? Have you completed anything since you wrapped season two of *Strange New Worlds*?**

**Gooding:** Yes. I worked on a movie called *Breakwater*. It's coming out at some point, but I don't know when exactly. There's stuff that I'm working on, a lot of behind-the-scenes stuff. While I may not be a face in front of the camera, I'm helping friends develop projects, which I'm excited about.

**Last question. What do you hope Nichelle Nichols would think of your portrayal of Uhura, and even just the fact that Uhura is being portrayed again?**

**Gooding:** I hope she's proud. I hope she likes it. That sounds so small, but I do hope she feels at peace with how we are playing her and just feels honored. While Uhura as a character is very important to me, Nichelle as an actor is very important to me as an actor. I hope that she feels at peace with what we're doing. I feel her presence often; it always feels good and supportive. I feel like a broken record. I hope she's proud, that she's at peace, and that she is excited to see the new stuff that we're bringing. While we play the same character, I find that Nichelle and I are different people with clearly different life experiences. I hope that she is excited to see how I show up as this character and the new things that I bring to her.

***Star Trek: Strange New Worlds* is streaming now on Paramount+ | You can follow Celia Rose Gooding on Instagram and Twitter @ celiargooding**

**05** Uhura makes her debut in "Strange New Worlds".

**06** With Spock in "Children of the Comet".

**07** A scene from "Lift Us Where Suffering Cannot Reach".

SPOILER WARNING!

# TOP SECRET FUTURE

# ED SPELEERS

Ed Speleers exploded onto the entertainment scene in 2006, when he made his acting debut as the title character in the film, *Eragon*. The talented Brit has never looked back, amassing more than two dozen film and television credits, including *Downton Abbey, Alice Through the Looking Glass, Outlander, You,* and, of course, *Star Trek: Picard*. Speelers joined the Picard cast for season three, taking on the pivotal and – for a long while – top-secret role of Jack Crusher, the son of Jean-Luc Picard (Patrick Stewart) and Beverly Crusher (Gates McFadden). *Star Trek Explorer* recently caught up with Speleers for a quick chat...

WORDS: IAN SPELLING

**What did you know about *Star Trek* before connecting with *Picard*?**

You'd have to be living under a rock to not know anything about *Star Trek*. I had an affiliation with it, in the sense that I have a nostalgic memory of coming home from school and *Star Trek: The Next Generation* being shown on BBC2. It was all these amazing characters. I remember feeling quite comforted by the fact that it was on. I couldn't say I was an aficionado, a Trekkie, but I was definitely comforted by it back then. And then, I liked some of the films later on from J.J. Abrams. I know that people have split opinions on where that sits. Then, when this role was presented to me, showrunner Terry Matalas outlined exactly what he was looking for. He basically put me through *Star Trek* University. He gave me this long list of *The Next Generation* episodes to go and absorb, as well as a whole host of films all the way up to *Star Trek: First Contact*. So, I feel that I am well and truly rooted in *Star Trek* fandom in the sense that I love it now.

**What intrigued you most about Jack Crusher?**

You have a multifaceted character who was trying to understand exactly who he was and what his placement was. But there was also the fact that there was this slightly edgy, naughty streak to him that was just a little bit jarring to some of the rest of Starfleet.

**What kind of research did you do in advance of shooting to know who Jack was within the context of *Star Trek*?**

I think that *First Contact* was very fundamental to Jack. It was also the scripts, which were very well thought-out and fleshed-out. And, for me, it was just trying to get a handle on what was driving Jack. What was his M.O.? What was his view of the world? How did he operate? And where did he see himself? Once I could boil down how he viewed everybody else, it almost gave me – like a good tennis player – something like a baseline to defend for him, I suppose.

**How did you enjoy working with Gates McFadden and Patrick Stewart?**

It was a real honor. I mean, these guys, they know this world inside out, but they're also incredibly driven by the work and by the text, and what their characters signify. And they completely welcomed me into that.

**Let's delve into the scenes in which Jack experienced those Borg-induced visions/nightmares. How do you get into that mindset and say, "All right, this is what's going through his head in those moments?"**

Let's see. It's a great question, I think, and I'm glad you asked it. I had to explore, "What can I relate to, what similarities can I find for that, because I'm not going through that? So, what can I find? What imagination can I use?" And I had to look within myself and find things that would trouble me in a way that would be akin to that. It took a lot of concentration and a lot of discipline, but I relished the opportunity because it allowed me to maybe do some soul searching that I hadn't previously done.

**People want to see more of Jack Crusher, and the end credits scene in the finale with Q certainly set the stage for that. How ready are you to play him again if there's a fourth season of *Picard* or a follow-up series of some kind?**

I would be there with bells on. If the opportunity presents itself, then sign me up, Scotty!

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**At what point did Terry Matalas tell you that the post-credits scene was happening, and how did you and John de Lancie go about making it work?**

Terry didn't specifically tell me that was happening. I was just sort of presented the script. He said, "I am going to put some scenes in this episode that might potentially tee up the possibility of further existence for Jack," but he didn't specifically tell me. I just remember reading it and then finding out that John de Lancie and Q, and what that means to *Star Trek* canon. I was obviously kind of chuffed that I would be working with him. I think the scene is quite interesting because it's not that long, but I feel the way Terry constructed how he wanted the scene to play out and the way John and I went about making it happen was, we just tried to leave as much space for the scene to breathe in between the lines. There was so much history there with Picard that if this was going to filter on and continue with Jack, then these two are going to be frenemies. We also shot the scene right at the end of the shoot, and Terry and I talked a lot about maybe doing more in the spin-off, so this scene had to land. I just hope it's the first of many scenes with John de Lancie.

**01** A quieter scene during "No Win Scenario".

**02** Tense moments in "Disengage".

**03** Jack and Beverly Crusher in "No Win Scenario".

**04** A scene from the climactic "The Last Generation".

***Star Trek: Picard* streams on Paramount+. You can follow Ed Speelers on Instagram @ edwardjspeleers**

# RE-DESIG

# THE

# NING

# FUTURE

## *Star Trek: Picard*
## Production Designer Dave Blass

Veteran production designer Dave Blass, whose credits include *Justified* (2010-2014), *Preacher* (2016-2017), and *The Boys* (2019), came aboard *Star Trek: Picard* for the show's second and third seasons. Tasked with developing the vision for the Federation's 25th century aesthetic, Blass generously took some time out of his schedule to chat with *Explorer* about working as *Picard*'s production designer, updating Starfleet's look, and plenty of other behind-the-scenes exclusives.

WORDS: JAY STOBIE

District 6 concept art by Igor Knezevic (top) and Kit Stølen (bottom)

## "I AM A STAR TREK FAN, HAVE BEEN MY WHOLE LIFE. I KNOW WHAT FANS OBSESS OVER."

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**Before we dive into *Picard*, can you describe your duties as a production designer, particularly as they relate to creating a *Star Trek* series?**

A show like *Star Trek* works the same as a show like *Justified*. You start with the script and the characters. Where are they, what are they doing, what is their environment, and how do you create it? On *Justified*, we had to create things like coal mines; on *Star Trek*, it's starships. With *Picard*, we broke that into two worlds: practical builds and visual effects [VFX].

In the practical build, I would sketch out an idea of the "sandbox" that we were going to play in. Then we would hand that off to a team of concept artists to give it a look and a tone. Once everyone was on board, we would give that to the set design team, who would draft it up into construction drawings. Then it gets built and decorated.

In the VFX world, we start with concept art and then move to 3D modelers to deliver final assets to the VFX team. I am more like a conductor. I have lots of talented musicians that I guide to the final result.

**01** The *U.S.S. Stargazer* set, its dedication plaque in the foreground.

**02** Work in progress on the reconstructed bridge of the *U.S.S. Enterprise* NCC 1701-D

**03** The completed bridge of the *U.S.S. Enterprise* NCC 1701-D.

**04 /05** Recreating the command seating and design.

**06 / 07 / 08** *U.S.S. Stargazer* transporter room - design and realization.

***All images in this feature courtesy Dave Blass***

**To what extent do you consult with *Picard*'s producers, directors, and writers when you are coming up with your vision for each episode?**

On a huge show like *Star Trek*, *everything* is done in a collaborative environment with the writers, directors, producers, and cinematographer. How the colors will read on set, where we add integrated lighting, etc. Showrunner Terry Matalas often came to me with an idea of what he was thinking of, I would give suggestions on what we could do, and he would write to that idea. The directors often come in a bit later into the process, as it takes so long to design and build things.

**The *Sagan*-class *U.S.S. Stargazer* provided our first look at a 25th century Starfleet vessel. How did it feel to take on such a monumental challenge?**

It was terrifying! It was my lifetime goal to design *Star Trek*, and the only thing worse than never attaining that goal was to get to do it, and do a horrible job. I knew I wanted there to be a connective thread to the *The Next Generation* era, but design aesthetics have changed. It's all glossy and reflective now, with lots of LED lighting. Tech screens are a bigger deal. I invited Mike Okuda to design a LCARS 2.0, and he graciously accepted.

From there, we tried to evolve the bridge from the *U.S.S. Enterprise* NCC-1701-E and give it some *U.S.S. Enterprise* NCC-1701-D nods. The bridge features ramps running down either side to the conn and ops consoles, much like the *Enterprise*-D. Todd Marks came up with a projection method to do it all in camera, and then developed curved screens and brought in transparent OLED [organic light-emitting diode] screens to really bring the set to life.

**Fans were blown away by the *Stargazer* and *U.S.S. Titan*-A sets. What inspirations did you draw upon to lay out the interiors and computer interfaces?**

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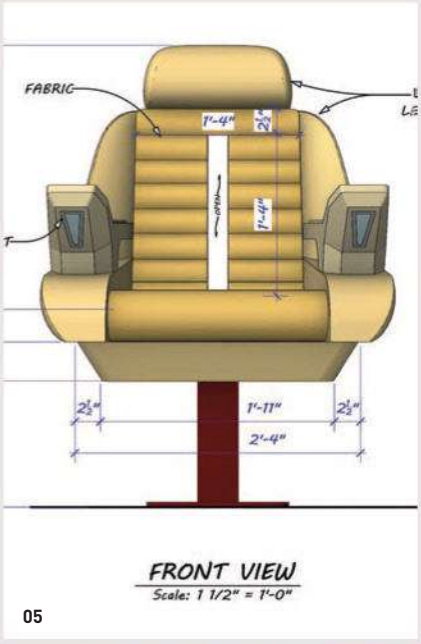

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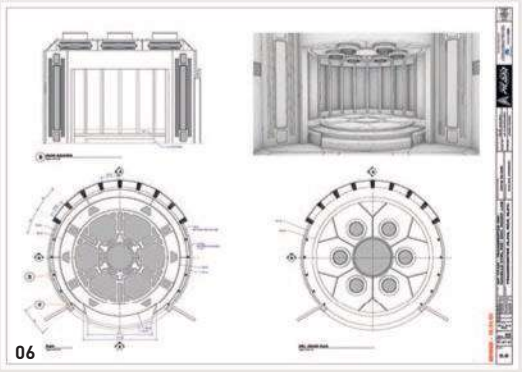
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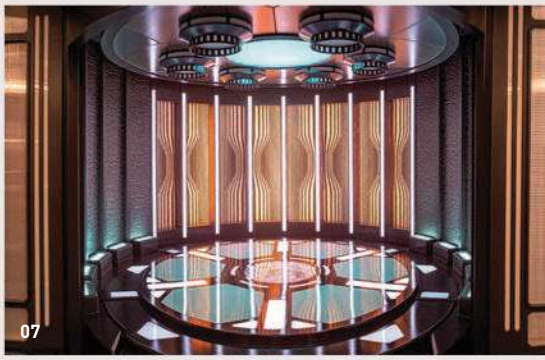
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There was a shot from *Star Trek: The Motion Picture* that looks out the ready room window and you see the nacelles. John Eaves did a sketch of the bridge with a big console there, and, at a glance, it looked like a window. I thought that was a cool idea, which then evolved to the idea of having the ready room visible from the bridge to give us this huge depth.

We were moving 300 years into *our* future, and the challenge is that we have exceeded *TNG* in many ways already. The LCARS touch screens were now in everyone's pocket. Picard's computer was bigger than any laptop today. We had to come up with something new.

Our consoles had three areas: a tactile touch surface, a curved gestural area, and a higher informational area that would allow any member of the bridge crew to look over and get general needed information. Think of the top bar on your computer that has the clock, battery level, etc. The captain could see that top info at a glance.

**I personally enjoyed the standing consoles and seeing sickbay, too.**

[Executive Producer] Alex Kurtzman suggested having monitors that we could pass through so that there were foreground elements, so we designed these standing consoles with transparent OLED screens. They used these screens on *Discovery*, but there was one problem: they are only viewable from one side. To solve this, there was a swivel in the center that allowed the screen to spin so you could be on either side without having to move the whole unit.

Liz Kloczkowski headed up the development of sickbay, the transporter/nacelle room, the *S.S. Eleos XII*, and the *Enterprise*-D. She had a ton on her plate, but was obsessed with the details. We went for retro red material on the sickbay beds to tie into the original series era and a gradient pattern for the stasis field background that felt like an evolution of *Star Trek: Voyager*.

**Where did the idea of embracing a 'retro' feel for the *U.S.S. Titan*-A come from and how did its final look come together?**

Terry Matalas wanted to go back to classic *Star Trek*, both in script and design. He thought designs had become too aerodynamic, which didn't make much sense in the vacuum of space. Terry had seen Bill Krause's ship design and thought it was cool. We talked about how the new Dodge Challengers looked like older muscle cars, just upgraded with modern tech. So we went retro.

It worked visually and practically, as we had weeks and not months to develop the *Titan*. We wouldn't see the exterior *Titan* VFXs for over a year, *but* half the ship's monitors show an outline of the *Titan* and where it's getting damaged. All of that had to be designed, worked out, and ready in weeks to be on camera. It was the right call in many ways, and the *Titan* instantly became a cool ship that gives you the right vibe for season three.

**Given its status as a civilian starship, the *S.S. Eleos XII* set offered a different take on Federation design. Did you set any parameters to distinguish the craft from a Starfleet vessel?**

We initially were going with more of a freighter vibe, but then Terry wanted it to be an old, salvaged Starfleet ship. We looked at Seven of Nine's parents' ship, the *Raven*, as a guide. Something that was Starfleet, but was a bit different. We were in a time crunch, as this was first up, and that meant we had just weeks to create it.

We designed all the readouts with a retro *Raven*-era LCARS to help tell the story. John Eaves was working on the exterior design, pulling from an unused design for a *Phoenix*-class ship that he did that we liked. We altered the bridge module to make it square to work with our set and, in a matter of weeks, had a brand-new starship.

**You really fleshed out Starfleet's 25th century armada, going so far as to release names and registration numbers for each vessel. Why was that so important to you?**

I am a *Star Trek* fan, have been my whole life. I know what fans obsess over. They *love* Starfleet ships. The nuance of ship classes and registration numbers, the hours of debate over the change of the *U.S.S. Defiant*'s registration to the *São Paulo*'s and back. [Visual effects designer] Doug Drexler and [graphic designer] Geoffrey Mandel had created fanzines in the 1970s detailing ships, props, and uniforms. It's important to not just listen, but truly hear what fans want.

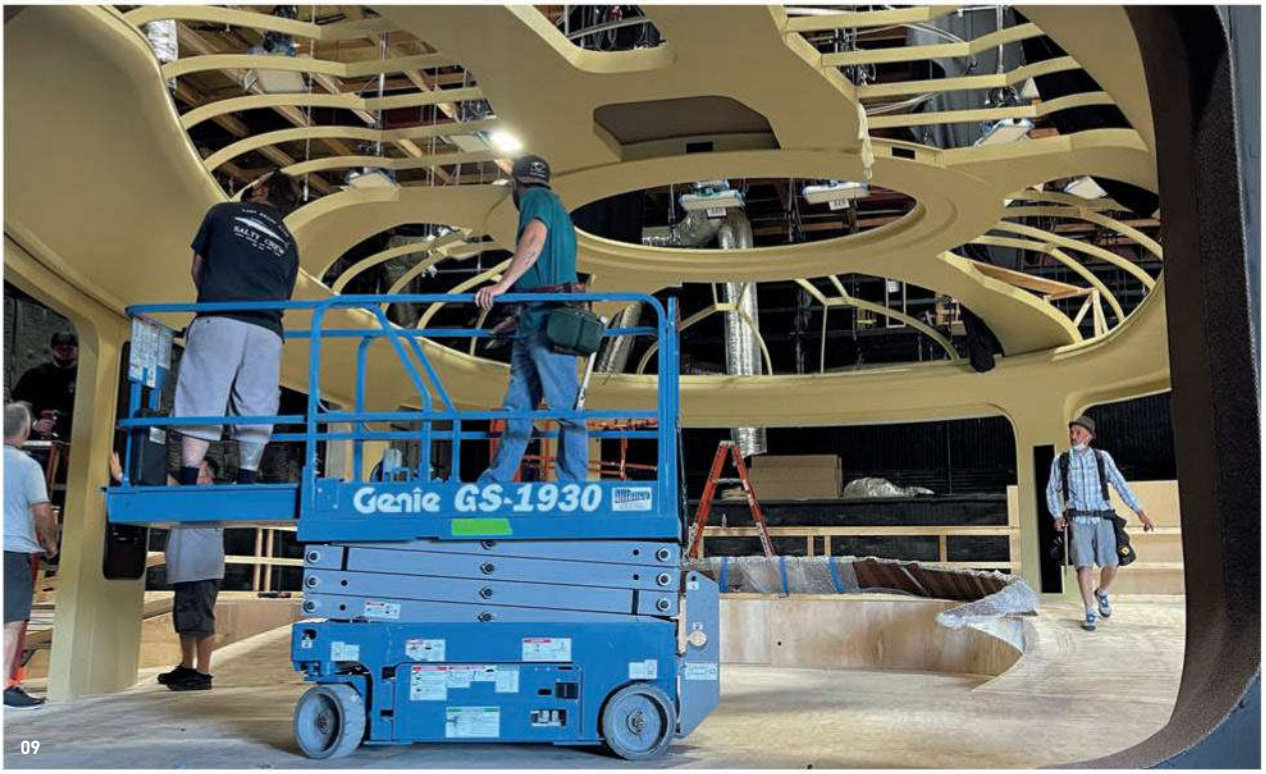
**A ship's name is a gateway to its history. Speaking of which, we finally saw the Fleet Museum in *Picard*'s third season. Where did the idea that Earth's original spacedock would act as the museum originate?**

Everything in season three starts with Terry. He has a deep love for the original series films, and so do I. James Chung did a beautiful new Spacedock that we wanted to look like an evolution of what Nilo Rodis-Jamero had done with *Star Trek III: The Search for Spock*, but if you have to put a bunch of classic ships around something, why *not* bring back this iconic base? So it tied it all back into the nostalgia we all wanted.

**Witnessing a restored *U.S.S. Enterprise*-D taking flight elicited tears of joy from countless fans. While recreating the iconic bridge set, which details proved most difficult to replicate?**

Sadly, after 35 years, nothing remained of the original set. I knew we would receive major scrutiny, so we needed to do a museum-quality replica. We dove into the archives to see what had been saved and what photos were available. Doug Drexler had a full set of blueprints which were a great guide, but the set had changed so many times over the years. We went through frame captures with our consultant Jörg Hillebrand, who has an eye for minute details, and we went frame-by-frame to get each element right.

We found one photo of the viewscreen that looked odd, and Liz came to me and said, "I think there was carpet on the viewscreen." That made no sense at all, but we called Mike Okuda and he confirmed. The carpet was a challenge. Finding the right style, as it was 30 years old, and then finding something that would bend and fold on the viewscreen, the floor, and the chairs.

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"TERRY MATALAS WANTED TO GO BACK TO CLASSIC STAR TREK, BOTH IN SCRIPT AND DESIGN."

Chairs are always deceptively hard. Finding the right firmness of foam and color/texture of materials. The original set had just backlit graphics on the screens, but we now had to fit monitors in there. The problem was that the spaces were square, and we had a challenge finding monitors in the right format.

**Other than the *Titan*-A and *Enterprise*-D, do you have a favorite vessel that was featured?**

I have a love-hate relationship with the *Shrike*. It was a huge creative challenge. We had done all these new sets in a short amount of time and already started the *Enterprise*-D. No money, no space, but we need the hero villain's ship. At first, it was just a viewscreen shot of Vadic on the bridge, but then as we were trying to figure it out, it grew and grew.

The only space we had available was the bottom of the *La Sirena*. I remember this idea that I had from years ago about the pattern of an orange when you hold it up to the light. The organic cells with that amber glow. We created this Voronoi pattern and did cutouts. Behind that, we hung crinkled up window screen, a trick I learned from my game show days. You can up/down light it and it has a cool liquid feeling that I thought worked for the Changelings.

We wanted to do an homage to Christopher Plummer's spinning chair from *Star Trek VI: The Undiscovered Country*, as his daughter Amanda Plummer was playing Vadic. She wanted the chair to be an extension of her character, as she would be playing from it so much. She talked about wanting to lounge on it a bit, so it was a great collaboration with her to make it happen. I love that chair and how the set was lit by cinematographer Crescenzo Notarile.

**You're now part of an elite group of *Star Trek* talent. Is there a specific contribution you've made to this universe which you hope fans will remember?**

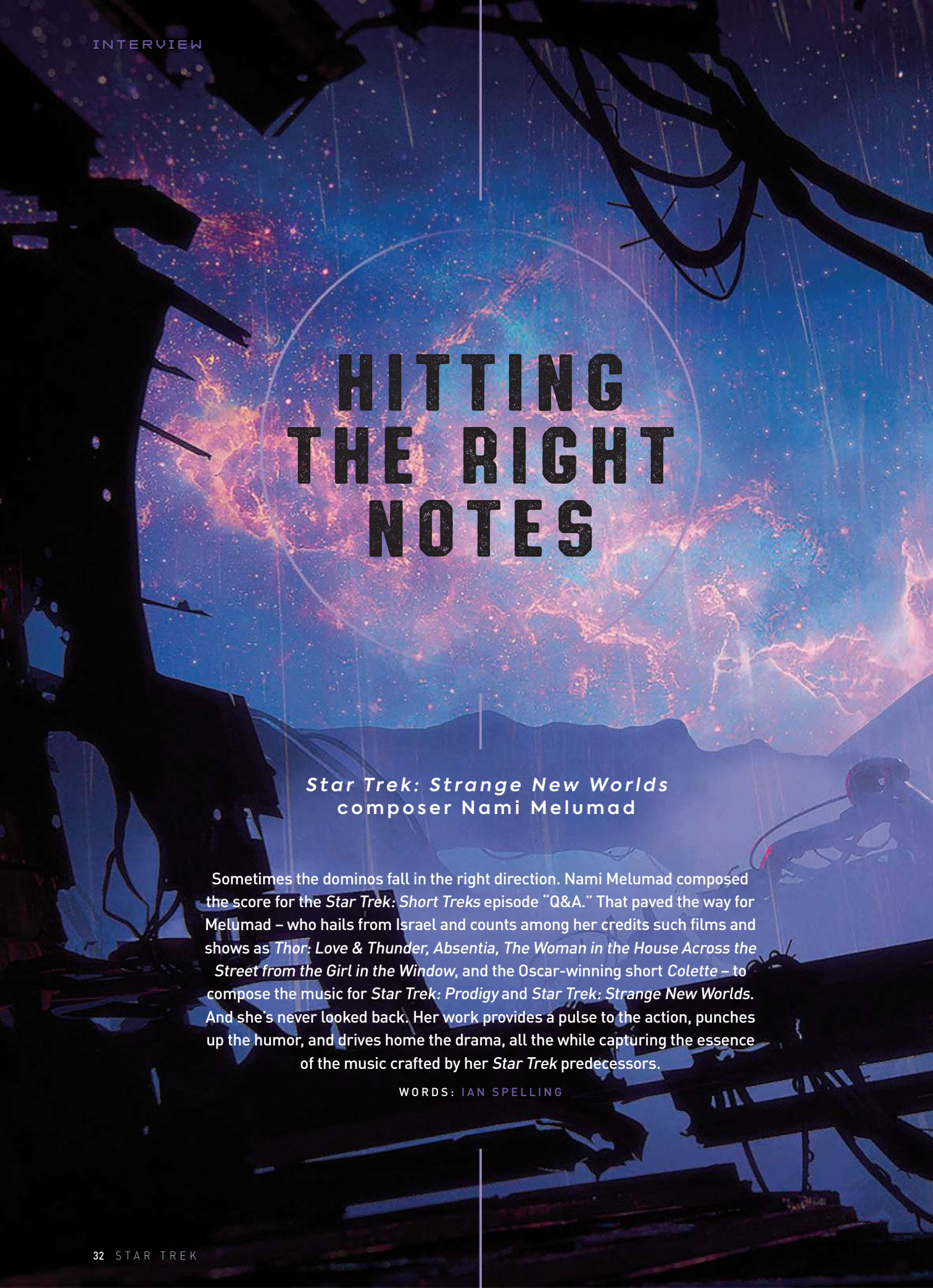
It's funny, I never wanted to put my stamp on *Star Trek*. I had Herman Zimmerman up to visit the sets before they were taken down. I wanted to show him the *Titan* and, more importantly, the *Enterprise*-D. I felt awkward getting all the praise, as I didn't design it. I just worked to rebuild *his* work.

When showing him the sets, I pointed out the nuance and the continuity of design that tied back to his work. He noted that I had done what he had done with Matt Jefferies' work: expanded and improved it to work for the current design world. In the end, I did what I set out to do. I let people come home again. I gave them a starship that felt like one they knew, yet was new as well. We moved the design 30 years into the future and have it ready for the next generation to expand on our work.

**09** Work proceeds apace on the reconstruction of the U.S.S. *Enterprise* NCC-1701-D bridge for *Star Trek: Picard* season three.

***• Follow Dave Blass on Twitter @DaveBlass***

***• Star Trek: Picard is screening now on Paramount+. You can read an interview with model builder Bill Krause in Star Trek Explorer #7***



# HITTING THE RIGHT NOTES

## *Star Trek: Strange New Worlds* composer Nami Melumad

Sometimes the dominos fall in the right direction. Nami Melumad composed the score for the *Star Trek: Short Treks* episode "Q&A." That paved the way for Melumad – who hails from Israel and counts among her credits such films and shows as *Thor: Love & Thunder*, *Absentia*, *The Woman in the House Across the Street from the Girl in the Window*, and the Oscar-winning short *Colette* – to compose the music for *Star Trek: Prodigy* and *Star Trek: Strange New Worlds*. And she's never looked back. Her work provides a pulse to the action, punches up the humor, and drives home the drama, all the while capturing the essence of the music crafted by her *Star Trek* predecessors.

WORDS: IAN SPELLING

*Star Trek Explorer* recently caught up with Melumad at her home studio, and she excitedly filled us in on her philosophy of music in television and film, how she entered the *Star Trek* realm, the challenges presented by *Prodigy* and *Strange New Worlds*, and how she hopes her success will translate to more opportunities for women.

**What's your sense of what music should do in a movie or show?**

With most composers, you're trying to support the story by helping to accentuate certain moments or add tension, pulse, thrill, and excitement. You're helping to clarify the emotions sometimes, or the other way around where sometimes you're adding a layer of like, "Hey, maybe this is not exactly what the picture tells you." Sometimes it will be the opposite way, so you're not going with the picture. Basically, I would say you're helping to tell the story and/or add elements to it in a way that will provoke more emotion from the audience. That's the main goal. That would be a plus.

**How familiar were you with *Star Trek* before these opportunities came along?**

I was more familiar with the music. I did not know as much as I know today. I was familiar with the Jerry Goldsmith theme for *Star Trek: The Motion Picture*. I encountered that earlier in my life; same for the Alexander Courage theme for The Original Series. Having grown up in a place where my parents were not big sci-fi fans, it also happened with *Star Wars*. I watched *Star Wars* after I already knew the music. I was more inclined to fantasy, like *Lord of the Rings* and *Pirates of the Caribbean*, stuff like that, rather than sci-fi. ▶

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HE OPENED WITH, "SO, WE HAVE THIS SHOW, STRANGE NEW WORLDS…," WHICH HAD ME THINKING, "OH, I GUESS HE DOES LIKE MY WORK."

I remember watching some. I'd seen *Star Trek: The Next Generation* on TV, but I didn't understand anything. I was a kid. I didn't understand English. There were subtitles, but it was too quick for me. I was maybe six or seven, and that looked funny to me, all these people in costumes, the Vulcan ears. Now I know they were Romulans. After having known the music, that's when I actually got into watching things. I watched things by order of their production release: The Original Series, *The Next Generation*. *Star Trek: Voyager* and *Star Trek: Deep Space Nine* were approximately the same time. *Star Trek: Enterprise*. I skipped *Star Trek: The Animated Series*. I still have to go back to that. I watched two episodes. I watched *Star Trek: Discovery* and *Star Trek: Picard*. I watched *Prodigy* earlier than anyone, so that was fun.

*Strange New Worlds*, I'm so excited for people to see season two. This year is getting better and better with every episode. They're so smart. It's amazing.

**You mentioned knowing the music before seeing shows and movies. We're guessing you were buying up CDs of film scores?**

I'm still a nerd, but now I'm prouder of being one. I developed this big passion for film scores, and I'd listen to them whenever I could. Whenever I walked somewhere, I had this CD player. I'd walk with headphones, and listen to scores, and then I'd play them on piano.

That's part of why I wanted to become a composer. I saw that if I take the melody and harmony – if I just play the chords and transcribe them – I can actually play the film scores on piano. When you strip all the other elements except for melody and harmony, you can see that it's doable. You can write music. It's just like with songs. There's melody and chords. You can play them. It's doable. It's not rocket science. It seems that way, but it's not.

When I was maybe 13 or 14, I actually started coming up with my own melodies and ideas. There were some songs, but mainly instrumental stuff. I started to experiment with the software that I'm working on even today. I started creating all these orchestral demos. It'd be my imagination. "If there was a fourth *Lord of the Rings* movie, what would it sound like? What would the scene be? What would I do for that?" I remember I was like, "Okay, maybe they'll go back to that great river at the end of the first movie and so… what theme would I play there?"

That's how I got to know all these fun scores. I got to know Hans Zimmer, Jerry Goldsmith, John Williams, Michael Giacchino, all these great composers. I was familiar with their work before seeing the actual film it was written for.

**Take us through landing "Q&A," your *Short Treks* episode, and how that led to *Prodigy* and *Strange New Worlds*.**

*Short Treks* came as a surprise, and it was a quick thing. My agent called and the day after I was assessed, I was doing the spotting session. I didn't have much time to process, which is great, because I would get nervous. I'd get in my own way. So, that was good. Everything was very quick, within a month and a half. We were done quickly, and it aired quickly. When we recorded the *Short Treks* score, it was like 30-something players at Warner Brothers.

**01** A space scene from the *Star Trek Prodigy* season one "All the World's a Stage".

**02** Action during the *Strange New Worlds* season one episode, "Lift Us Where Suffering Cannot Reach".

**03** Captain pike (Anson Mount) in action, in "Lift Us Where Suffering Cannot Reach".

04

▶ Then Alex Kurtzman had the idea, because I'd worked with Michael Giacchino on several projects, of Michael writing a theme for *Prodigy*, with me taking the rest of the score. That's what we went with after I submitted the first pass of the pilot. So, it wasn't recorded. This was a first draft, let's say. Alex had a *lot* of notes. It was a Zoom call, which normally he doesn't go on. I was like, "Okay, I guess maybe they don't like what I did." It was with Dan and Kevin (Hageman), my showrunners, and Alex. He came on the call and started giving notes for everything I did, and then he had to go after 10 minutes. Dan and Kevin gave me the rest of the notes.

After that I was like, "I'm gonna fix it. It's okay, I got this." Then, Alex's assistant emails me and says, "Alex wants to talk with you more." I thought, "Oh God, this is not great." He opened with, "So, we have this show, *Strange New Worlds*...," which had me thinking, "Oh, I guess he *does* like my work." He offered it to me. I was excited. I wanted to do this show before it was even announced. Right after "Q&A," they started talking about a Pike show. Obviously, that would be my dream. I wanted the show. I guess somewhere out there, Alex sensed that. It's been fun. I'm very fortunate.

**Let's break that down, beginning with *Prodigy*. How do you create music that will hit the right emotional notes for kids and adults alike, and also feel like *Star Trek*?**

Generally, we try to treat it as a feature film every time, and you can see that with the style of the show. It's engaging for both adults and kids. With music, it will not feel like a cartoon. Like *Dora* or other Nickelodeon cartoons, it feels like a serious film or show. The idea was to make it as cinematic as possible, but you don't want to over-scare. The scarier scenes were mainly in the pilot. There were some heavy topics, like kids that are slaves, and some dark moments, so I did have to bear in mind that this was for kids, so it should not be extremely scary. Other than that, it was about adding as much hope as possible, and making it lighter when we can. This is mainly referring to the first couple of episodes, where it was darker, because they had to escape. I was mindful of that.

The other things were all these nostalgic *Star Trek* callbacks. We quote the Alexander Courage themes, or do callbacks to *Voyager*, like with the *Protostar* and Admiral Janeway themes that we dove into more in the second part of the season. Then, there's the Federation theme, which appeared at the very end of the pilot and developed from there every time we're with Hologram Janeway (Kate Mulgrew). All of that is more of a Starfleet feel, and it allows me to go into a more *Star Trek* score style. That is mainly for the adults, or *Star Trek* fans. A kid being exposed to the *Star Trek* world for the first time through *Prodigy* does not have those nostalgic emotions towards *Voyager* like you or I do, but hopefully once they have watched *Voyager* they'll come back to *Prodigy* and catch up on those Easter eggs, which I think would be really fun.

**What was your mission statement on *Strange New Worlds*?**

I wanted to create something that would align with what the rest of the show is doing. They updated the original pilot. They did it with costume and set design, with the acting and characters. I wanted to do the same with the music. I'm trying to call back to that more active and dynamic style of score. My score is orchestral in that same way, and it's more active in shaping the scene.

It's closer in vibe and in sound as well, to The Original Series. That lines up with what we're trying to do. We are telling the story in a film approach, every episode as a movie. There are themes that reoccur because we have recurring characters, and themes, like the Christine (Jess Bush)/Spock (Ethan Peck) love story, Pike's (Anson Mount) theme, and Uhura's (Celia Rose Gooding). All of that comes back and develops throughout the series. You have those elements that come back, but you also introduce new themes every time. The Gorn have their own themes. You will hear all these elements in new episodes as they come. That is also something that was done on The Original Series. ▶

**Do you use the same musicians on both *Prodigy* and *Strange New Worlds*?**

Yes and no. The actual performers, the orchestra, they're not the same because *Prodigy* is recorded in Prague (with Melumad on Source Connect). We use a 50- to 55-piece orchestra, depending on the episode. *Strange New Worlds* season one has been recorded at Warner Brothers (in California), and we had 37 musicians on most episodes. That being said, I have the same orchestrators. Jeff Kryka and Tracie Turnbull work on both shows. I will say there's a style that'd be recognizable. When I started working on Strange New Worlds, I remember quoting the *Protostar* theme and thinking, "Oh, God, this is somewhere else." And then the other way around; there's one in *Prodigy*, and I actually left it because it was a nice reminder of *Strange New Worlds* and it's far enough apart for it to be there as a little Easter egg.

**What does it mean to you to be in the company of Alexander Courage, Gerald Fried, Fred Steiner, Jerry Goldsmith, James Horner, Dennis McCarthy, Jay Chattaway, Michael Giacchino, Jeff Russo, Ron Jones…**

And I love Chris Westlake's score for *Lower Decks*. I'm honored and excited. I feel that responsibility of joining this legacy of composers because I need to match the quality with what I do.

There's also the aspect of me being the first woman, so, in order for me not to be the last, I need to do a great job. I hope that when the producers say, "Hey, she's just as great as the guys," that will open up the gate for other women to do the same, not just on *Star Trek*, but on other shows and franchises as well. Those two responsibilities were like, "Okay, I have to do a good job. I have to deliver everything to everyone's satisfaction, and mine too." Which is hard, because there's a high standard. Often, I'll rewrite, and it'll take a minute before I send things out. I'm critical of my own stuff. It needs to be great. I hope it's great. And I am hoping that this will open the door to more opportunities for female composers. I'm a board member of the Alliance for Women Composers, and so I'm actively trying to do that. It's going to take a while. It's hard to break into the industry when you're starting out, when you're just a little girl from Israel. In my mind, I'm still that little girl from Israel. So, I definitely feel a personal responsibility to share how I did it and what worked for me, plus what might work for others.

**• Nami Malmaud is online at namicomposer.com**

**04** A tense moment for the team during the *Star Trek Prodigy* season one episode, "Asylum".

**05** Rebecca Romijn as Number One, Una Chin-Riley, in "Ghosts of Illyria".

## "A KID BEING EXPOSED TO THE STAR TREK WORLD FOR THE FIRST TIME THROUGH PRODIGY DOES NOT HAVE THOSE NOSTALGIC EMOTIONS TOWARDS VOYAGER LIKE YOU OR I DO…"

05

LARRY NEMECEK'S

# A FISTFUL OF DATA

MAKING SENSE OF THE FUTURE

Wow – what a difference a few months make!

For some reason, our digital mailbag is simply overflowing this issue like it hasn't in years – all from fans brimming with questions. Is it due to the booming success of *Star Trek: Picard*'s finale season? Anticipation for the huge buzz around *Star Trek: Strange New Worlds* season two before it launched? Or maybe it's just the domino effect of each new series, live *and* animated, piling up even more fresh canon crumbs to consider?

We can only take a bite out of so many in that pile — so let's get to it.

WORDS: LARRY NEMECEK

## TWO SECTION 31 QUESTIONS:

**— What happened with the Echo Papa system (*Star Trek: The Next Generation*, "The Arsenal of Freedom") after Picard bought it? Was it later collected by Section 31 or integrated into any defense system?**

**— Why was the "Guardian of Forever" was never collected by Starfleet or Section 31?**

**BLAISE KOSARAS, HUNGARY VIA TWITTER @TREYFAYNE**

Oh, Blaise: Did you miss it?

(Relax – I'm sure you did. So did everyone!)

For that instant-classic *Star Trek: Picard* episode "The Bounty," at least 30 "artifact panels" were prepared for use in the archive of the Section 31 wing on Daystrom Station, 3-D digital artist Andrew Jarvis tells me. That would prove to be more than enough, and not all of them made it on camera in the end – as eager "Easter egg" screencappers have gradually been learning.

Fortunately, the art department for *Picard* has excellent internal archives, and nothing ever goes to waste: Dave Blass, *Picard* production designer for seasons two to three (and spotlighted this issue as just as much a longtime fan as you or I) shared a video animation of the full collection with me – and later with fans on his social media accounts. One display from that unaired

## QUESTION TITLE

**How did the original Borg Queen come back into power after Dr. Jurati took over?**

**DIANNA HOPKINS, PHOENIX AZ**

You've brought up one of the recent revelations in *Star Trek* thanks to *Picard*, Dianna – and not just for your case involving Jurati in season two, but the plot involving Changelings and Jack Crusher with a Borg Queen from season three.

First off, remember that almost all the plot and landscape of season two was not just a series of alternate dimensions (and varied time settings within them) was all a product of "Q magic"— yet another non-Prime, non-linear "test" concocted by Picard's old friend from the Continuum. So it is that the Borg Queen of that storyline (as initially played by the late Anne Wersching) is actually a product of that alternate timeline – created by Q, if you will – and the one to which Agnes Jurati does indeed sacrifice herself to assimilation, all to lead a bulwark against this immense destructive anomaly. While asking for Federation membership!

So, coming from a reality outside the Prime timeline, she has no part in the old original Borg Queen we saw in season three – revealed as barely clinging to life after 20 years, reigning over a decimated Collective. The two Queens were coexisting in the same Prime reality – but with far different attitudes and destinies. In fact, that's one of the many canon gifts that executive producer Terry Matalas and team gave us in the finale of Jean-Luc's saga: at long last, the impact of another finale: *Star Trek: Voyager*'s "Endgame." It's been up for debate for over 20 years, but Picard settles for us once and for all that Janeway's neurolitic pathogen *did indeed* decimate the once-feared, quadrant-spanning Collective and its Queen – and leave them both on life-support, literally.

Meanwhile, for next issue, send your queries bridging old, new, and "breaking news" *Star Trek* regarding its production and background continuity to startrekmagazine@titanemail.com — or via larry@larrynemecek.com, or @larrynemecek on Twitter.

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inventory: the Echo "Pappa" mobile drone from Minos!

Now, as for its incorporation into Starfleet weapons systems over the near-40 years since, who knows? One would think a lone, severed drone is not a threat, so Section 31 still has an example stored away for some reason – be it for the compact firepower powerplant, or just its mobile networking. Perhaps the latter was a boost in developing the "fleet formation mode" capacity (unveiled with tragic results for Frontier Day 250)?

But as for Section 31 "corralling" the Guardian of Forever… well!

As if it didn't seem massive and immovable in the original series' "The City on the Edge of Forever," the massive time portal certainly presented itself as a sentient lifeform – and older than our sun, to boot. The fact that it turns up over 900 years later out on the galactic rim on Dannus V just shy of the Gamma Quadrant, having hid out to avoid the Temporal Wars (as seen in *Star Trek: Discovery*'s season four's "Terra Firma"), is all the proof I need that the chance of it being "collected" by anyone... seems remote!

03

Now, chew on this: While dormant Borg cubes and their disconnected drones are still out there after Janeway's decisive action – like the Artifact we saw in Picard Season 1, stripped and shared by the Romulans – might the desiccated Borg Queen's comeback chance only been enabled by accident – namely, when the *Star Trek: Prodigy* kids inadvertently stumble into a dead Cube?

"In *my* personal head canon, I think the Borg ship you see in our 'Let Sleeping Borg Lie' *is* the one that kinda half-awakened the Borg," *Star Trek: Prodigy* executive producer Aaron Waltke told me with a smile. "Working off whatever their last directive was, you know, which we've seen happen in *Voyager* and *TNG*, not being connected to the Queen."

And while nothing is set in stone, Aaron said he'd gotten wind of the *Picard* season arc early enough to check in with *Picard*'s Terry Matalas about it – and both agreed that "neither story got in the other's way."

**01** Spotted on screen: an "Artifact Panel" in the Daystrom Institute, identifying the Echo "Pappa" mobile drone from Minos. (And yes, the artist misspelled Pappa – in regards to what the script/ *Trek* word uses, as "Papa" one-P).

**02** The Guardian of Forever, as first seen in the original series episode "The City on the Edge of Forever".

**03** The Borg Queen in the *Star Trek: Picard* season two episode, "Pennance".

# CANON FODDER

PUTTING CONTINUITY IN THE FIRING LINE

Welcome back to this corner of the column where we out-Fistful "A Fistful of Data" with a really deep dive into a greater aspect of the *Star Trek* universe. And this issue, our dive is more wide than deep – as we consider a query from **MAGGIE GRAHAM, VANCOUVER, WA:**

From the episode "Sarek" of *Star Trek: The Next Generation*, Picard explains to Riker how, as a lieutenant, he became tongue-tied the first time he met Sarek briefly at his "son's wedding." Whomst? So, is that Spock?

And did he have yet other fiancé besides T'Pring, or...? Or, did Sarek have another son with Perrin that Picard is referring to? Enquiring minds want to know!

01

Maggie, you've tapped into a story that's even bigger than you know! It's a great moment in *Star Trek* evolution – a pivot point for the whole notion of the Roddenberry universe as a franchise, larger than any one series.

And yet, new viewers will always be coming to this 1990 episode fresh and ask the same question as you – so here goes!

You can't help but be unaware of how complicated the story is behind your understandable question, of course. The whole saga of Sarek's return to the screen by itself is a reflection of how quickly *TNG* found its own place in the *Star Trek* legacy – and how large it became. When Gene Roddenberry was getting his sequel launched in 1987, the pubic still doubted that he or anyone could actually recapture the magic of the original series. In order to force *TNG* to stand on its own, then, most references to the icons of the classic series were forbidden – including any Vulcan characters, regular or otherwise, so as to avoid competing with Spock's immense character legacy.

Of course, we know in hindsight how first Klingons and then Romulans had turned up several times by season three, with Worf even made a regular character to start the series. But the famous Vulcan first family was still deemed too hot to touch: early drafts of "Yesterday's Enterprise" had *Sarek* as the central character who restores history. Despite a season two query to check on Nimoy's availability for an appearance then (he wasn't interested), executive producer Rick Berman was still not ready to "go there" yet.

Only a few episode slots after that groundbreaking story of the U.S.S. *Enterprise* NCC 1701-C, though, the vibe was starting to turn – and even Gene Roddenberry was thinking it was time to use an old favorite like Sarek, complete with original actor Mark Lenard. The namesake episode swirled together from various roots with the plot we now know – and in his first year on the show by now, head writer Michael Piller did want to take the opportunity to mention Spock amid Sarek's mental anguish after his landmark mind-meld with Picard.

## DATACORE

LARRY NEMECEK

*As a longtime Star Trek author of bestseller* The TNG Companion, *editor, consultant, interviewer, and archivist, Larry Nemecek hosts The Trek Files weekly for Roddenberry Podcasts, livestreams Trekland Tuesdays Live, and leads the Portal 47 monthly "backstage" fan experience and Trekland Treks location site day tours from larrynemecek.com. He is also producer of The Con of Wrath documentary, and his updated Star Trek: Stellar Cartography map/book set continues to guide fans and Star Trek TV creators alike.*

02

More famously, and to your question, writer and producer Ira Steven Behr talks of that "say Spock's name" debate as the final roller-coaster of his one year in the tumultuous *TNG* season three's writers' room. Writers Michael Piller and Behr, along with then-rookie Ron Moore doing an uncredited rewrite, all had that intention and campaigned for it. But Berman still saw it as a bridge too far, potentially laying down canon bio points for Spock that might regrettably hamstring their choices, should Nimoy ever agree to actually appear on the series.

"It was a ridiculous fight," Ira told me recently. "So what kind of logic can you say, 'We can't say Spock – that's a reference to the original series?' Not only had they had McCoy on the pilot, but the character of Sarek, played by the original actor, is already *on the show*. That ship has sailed! You don't want to do an episode referencing the original series? Then don't do an episode called 'Sarek'! "

In fact, Ira recalls the "Spock taboo" remained for days until, in a script meeting with Berman on a completely unrelated story, he circled around out of the blue one more time, and asked: "By the way, tell me again why we can't say 'Spock'?" And an exasperated Berman, he says, leaned back, looked skyward with a "no, not again!" sigh, and came back with "Okay, fine. *One time*." "And that was it!"

Thus we get the compromise "Spock" at the memorable climax, but only hints about the "married son." But as far as I'm concerned, we do know the answer: Thanks to writer interviews of their intentions then and now, of *course* that wedding had Spock as the groom! (What, all that nostalgic insight into young Picard was going to be wasted on *Sybok*?)

Still, the other half of your question remains: Who was the bride? And this drill-down is even more a dry hole: As far as onscreen canon mentions go, there are none. It's never been tackled in script – partly because the groom's never really been confirmed on-air, either.

One crumb: The canon-adjacent 1999 licensed pro novel *Vulcan's Heart* does see authors Josepha Sherman & Susan Shwartz posit that it was Saavik getting hitched to Spock in 2329 – harkening back to their onetime life-saving bond for the reborn and rapidly aging Spock on Genesis.

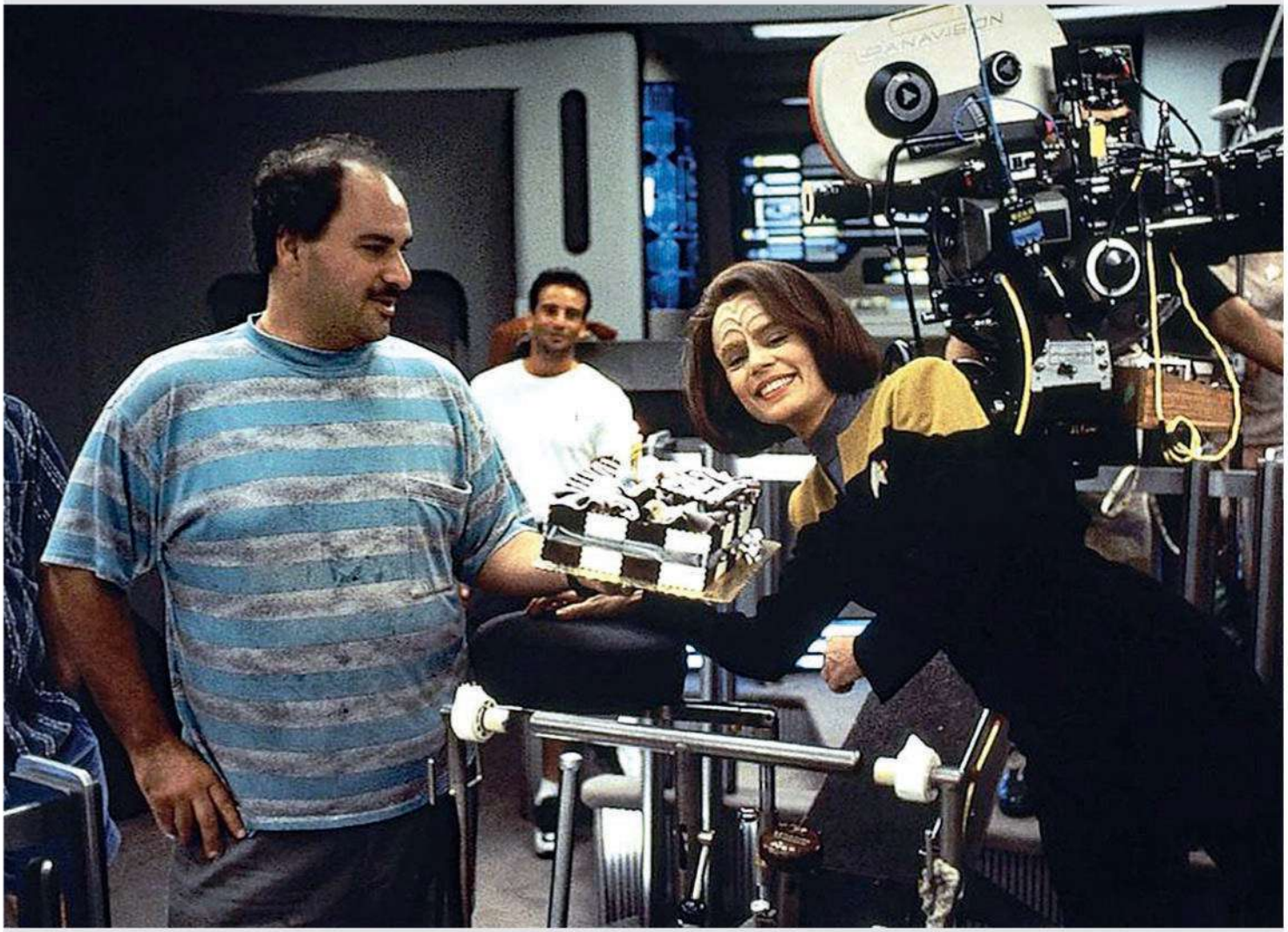
Of course, by the time of Nimoy's then-historic return to the "ears" on small screens in *TNG*'s "Unification II" as a 30th anniversary event, none of that is alluded to. But fear not: With so many current *Trek* series set after that timeframe, that might be another legendary unanswered question in canon we might actually see get nailed down. (A Beckett Mariner quip, anyone?)

**01** Mark Lenard as Sarek and Joanna Miles as Perrin, in the *Star Trek: The Next Generation* episode, "Sarek".

**02** Leonard Nimoy as Spock and Arlene Martel as T'Pringin "Amok Time".

# LOST & FOUND

**ARCHIVE IMAGES RETRIEVED**



**Roxanne Dawson with an unidentified member of *Star Trek: Voyager* stage crew, receiving a birthday cake on the set of the episode "The Q and the Grey".**

WORDS: LARRY NEMECEK

Who says Neelix does all the cooking?

With a special focus on engineers this issue, it's amazing to realize that it took until the arrival of Jet Reno of *Star Trek: Discovery* infamy that the ranks of Starfleet's finest (in lead television roles, anyway) finally included a *second* female engineer, after our beloved B'Elanna Torres.

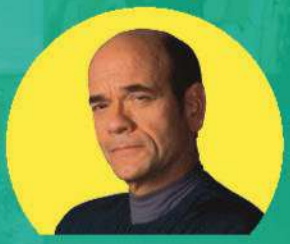
And that, only after the onetime Maquis powerhouse "putterer" had to overcome the stigma of an initial Starfleet flameout and the opposition of mainline Starfleet officer – thanks to both the desperation of *Star Trek: Voyager's* isolation and the chance offered her by the insightful Captain Janeway.

One thing B'Elanna had going for her, though: She seemed to escape that "sufferers" fate at times that seem to plague her male colleagues of note of all eras – from "Trip" Tucker and Scotty, to the younger LaForge and of course Chief O'Brien.

Even with a Klingon heritage that took her years to accept, perhaps her survival secret was still knowing when to be all smiles when a birthday cake, of all things, comes your way?

Of course, for this "scene" that smile belongs to actress Roxann Dawson on break, not her alter-ego B'Elanna. Birthday cakes for cast members and notables in the crew are a common sight on many sets, and *Star Trek* series are no exception. And being her birthday, this one is easy to date: it's the *Voyager* bridge set on Paramount Stage 8 during season three, the second day of the shoot for "The Q and the Grey" in 1996 – Wednesday 11th September.

# Inside Trek



The life and legacy of
**THE DOCTOR**

**THE KELLIDIAN KIDNAPPING**
An all-new Star Trek: Voyager story

# FIRST CONTACTS

MEMORABLE ALIEN ENCOUNTERS RECALLED

# TOP 10 FIRST CONTACTS

BY JAY STOBIE

## 10 The Horta

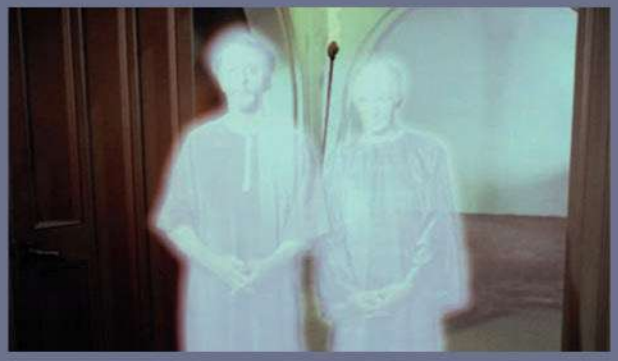
**(*STAR TREK* "THE DEVIL IN THE DARK")**

A silicon–based lifeform from Janus VI, the Horta demonstrated why first contact missions often emerged as unexpected developments rather than pre-planned diplomatic affairs. Concerned about the deaths of Federation miners, Captain James T. Kirk and Spock soon learned that the culprit was not a monster, but rather a sentient being desperate to protect its offspring. In true Starfleet fashion, the *U.S.S. Enterprise*'s officers forged a productive truce with the Horta that both protected the species and benefited the Federation.

## 09 The Malcorians

**(*STAR TREK: THE NEXT GENERATION* "FIRST CONTACT")**

With the commission of a vessel with warp capabilities, the Malcorians had landed on the Federation's radar for a possible first contact mission. Sadly, Commander William T. Riker sustained an injury while covertly assessing the planet, resulting in his capture and Malcorian government officials learning that "aliens" existed. The Malcorian crisis demonstrated just how sensitive and dangerous that even preparing for first contact could be, as well as the negative reaction a planet might have toward extraterrestrial visitors.



## 08 The Organians

**(*STAR TREK* "ERRAND OF MERCY")**

As tensions increased between the Federation and Klingons, the *U.S.S. Enterprise* set out to warn the Organians, a seemingly stagnant society, about the impending hostilities. However, the Organians turned out to be an unfathomably advanced species which had evolved beyond the need for corporeal bodies. They had also initiated their own scouting mission focused on humanity a century before, demonstrating that the Federation was not the only entity which methodically researched other societies prior to first contact.

## 07 The Mintakans

**(*STAR TREK: THE NEXT GENERATION* "WHO WATCHES THE WATCHERS")**

While the Federation observed the Malcorians for a potential first contact, the interstellar government placed a team on Mintaka III to study the development of the planet's relatively primitive society. Nevertheless, a similar situation occurred when the Mintakans discovered the Federation scientists and, later on, Captain Jean-Luc Picard himself. The Mintakans began to worship Picard as a god, at least until the captain opted to reveal his true identity. Cultural contamination could not be avoided, yet Picard's actions resolved a tense standoff.

## 06 The Sikarians
### (*STAR TREK: VOYAGER* "PRIME FACTORS")

First contact with the Delta Quadrant's Sikarians placed Captain Janeway and the *U.S.S. Voyager* in quite the quandary. Both societies were warp capable, but the Sikarians also possessed a spatial trajector capable of transporting individuals to locations over 40,000 light years away. The technology intrigued the *Voyager* crew, as it would have allowed the crew to get much closer to Earth in an instant. The Federation's Prime Directive impeded captains from dispensing certain items to other cultures, though this time it was the Sikarians who refused to share the trajector schematics with the Federation.

## 05 The 10-C
### (*STAR TREK: DISCOVERY* "COMING HOME")

With Earth and Ni'Var under significant threat from the approaching Dark Matter Anomaly, Captain Michael Burnham and the *U.S.S. Discovery* finally made first contact with the extragalactic beings designated as Species 10-C. An enlightened society which had experienced its own cataclysmic event in the past, the 10-C heard Burnham's plea and agreed to halt the DMA, shut down the hyperfield concealing their system, and repair the damage that their mining equipment had wrought upon the galaxy.

## 04 The Klingons
### (*STAR TREK: ENTERPRISE* "BROKEN BOW")

Prior to the *Enterprise* NX-01's launch, a human farmer nearly killed a Klingon operative who was being pursued by the Suliban. Hoping to avoid conflict with the Klingons, Earth dispatched Captain Archer to return the Klingon to Qo'noS. After run-ins with the Suliban, Archer succeeded and helped uncover a Suliban plot to sow discord in the Klingon Empire. These events prompted Starfleet to permit *Enterprise* to begin its exploratory mission, a turning point that saw humanity expand its influence on the galaxy.

## 03 The Dominion
**(*STAR TREK: DEEP SPACE NINE* "THE JEM'HADAR")**

Though the Federation and Dominion were aware of each other's existence, the two powers did not formally come face-to-face until Jem'Hadar soldiers captured Captain Benjamin Sisko and Quark on a Gamma Quadrant planet. The pair escaped, but the Dominion's malevolence for the Federation, as well as the other major Alpha Quadrant players, led to a prolonged cold war and the eruption of a devastating conflict involving the Federation, Dominion, Klingons, Romulans, Cardassians, and Breen.

## 02 The Borg
**(*STAR TREK: THE NEXT GENERATION* "Q WHO")**

As the Federation continued exploring strange new worlds in the 24th century, Q perceived Starfleet's confidence to be unwarranted. In response, the omnipotent being threw Captain Picard and the *U.S.S. Enterprise*-D into the path of a Borg cube, an act which showed Picard just how dangerous the unknown could be. Q's deed also sped up the Borg's timetable to assimilate the Federation, bringing the deadly enemy to Earth's doorstep at the Battles of Wolf 359 and Sector 001.

## 01 The Vulcans
**(*STAR TREK: FIRST CONTACT*)**

The *T'Plana–Hath*'s mid–21st century arrival in Montana following Zefram Cochrane's warp flight represented a turning point for humanity, as the Vulcan survey ship proved to Earth's citizens that they were not alone in the galaxy. Although the human–Vulcan relationship endured early hiccups, their alliance went on to revolutionize the Alpha Quadrant through the birth of the United Federation of Planets, an event which united local powers and altered the course of history for countless civilizations in a positive fashion.

# LIFE AND LEGACY OF THE DOCTOR

**Starfleet never intended for an Emergency Medical Hologram to operate as a ship's primary physician, but *U.S.S. Voyager*'s EMH, better known as The Doctor, assumed that position when his vessel lost its chief medical officer en route to becoming stranded in the Delta Quadrant. Initial tensions with his crewmates aside, the Doctor evolved to be so much more than the sum of his programming during *Voyager*'s seven-year journey back home.**

WORDS: JAY STOBIE

## The Mark I Marvel

Created at Jupiter Station by renowned holo-engineer Doctor Lewis Zimmerman, the EMH Mark I was a sophisticated program designed to function as a short-term supplement to a sickbay's medical staff, with its recommended use set at a maximum of 1,500 hours. Equipped with the ability to complete over five million surgical procedures and the medical knowledge of more than 3,000 cultures, the EMH Mark I could diagnose and treat conditions as well as any biological Federation doctor, but Starfleet saw the hologram as a tool rather than an additional crew member.

As a state-of-the-art vessel, the *U.S.S. Voyager* was one of the first starships to receive the experimental system prior to its installation throughout the fleet in 2371. Prior to being referred to as The Doctor, *Voyager*'s EMH was activated for a few moments during Captain Janeway's inspection tour of her new command while still in spacedock. In a sense, The Doctor's life truly began a short time later, as he was brought online to evaluate and help the crew members who had been injured when the Caretaker pulled *Voyager* across the galaxy and into the Delta Quadrant.

## Early Endeavors

Initially confined to sickbay and the holodeck due to a lack of holoprojectors throughout other areas of the ship, The Doctor suffered through a period where the crew could activate and deactivate him at will, leaving him without any control over his own existence. Kes saw this treatment as a red flag, which resulted in Captain Janeway granting The Doctor more autonomy and *Voyager*'s personnel approaching the EMH with respectful demeanors. In fact, the young Ocampan could be considered The Doctor's first true friend, particularly as Kes expressed an interest in learning about medicine.

Cordiality gradually emerged between The Doctor and his peers, with Kes helping

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him with his interpersonal skills and the captain bestowing additional responsibilities upon him. For example, The Doctor ventured into the holodeck to save several shipmates from an alien who had been integrated into the Beowulf program. During an incident with the Komar, Janeway even charged the chief medical officer with safeguarding her command codes. The Doctor continued to work on his bedside manner, deciding to program himself with the symptoms present in patients suffering from the Levodian flu.

**01** The Doctor makes his debut in "Caretaker" Voyager Season 1.

**02 The EMH in peril in** "Future's End" , during season three.

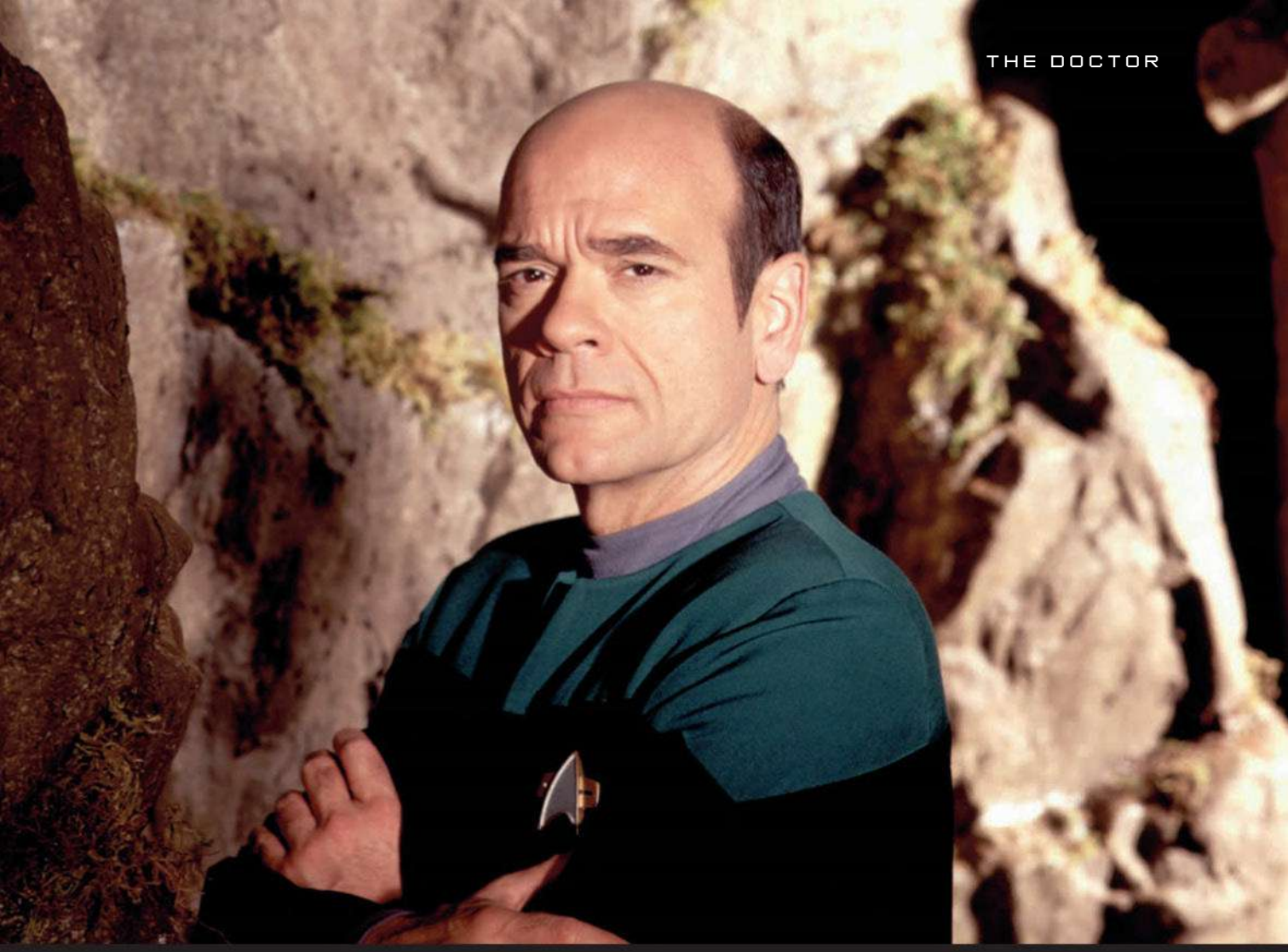
**03 A scene from** "Tinker, Tenor, Doctor, Spy".

**04** A tender moment during the season threee episode, "Real Life".

## Settling Into Sentience

By the end of 2372, The Doctor had made enough progress to actually fall in love with Danara Pel, a Vidiian scientist who he treated aboard *Voyager*. Along with his interest in music and friendships with the crew, this development demonstrated how far The Doctor had evolved since his activation. The EMH further showcased his loyalty to his colleagues when he collaborated with Ensign Lon Suder to liberate the Federation ship from a Kazon boarding party. At a certain point during that sequence of events, The Doctor experienced his first "away mission" when his holomatrix was temporarily projected into space.

Unfortunately, the addition of these personalized subroutines and having the EMH in use for over two years caused The Doctor's program to degrade. Chief Engineer B'Elanna Torres added data compression buffers to account for the strain, but the problem eventually required the EMH's matrix to be grafted to that of the ship's EMH diagnostic program in 2373. This allowed The Doctor to keep up with his duties and his private life.



"SO IT BEGINS. THE TRIVIA OF MEDICINE IS MY DOMAIN NOW. EVERY RUNNY NOSE, STUBBED TOE, PIMPLE ON A CHEEK BECOMES MY RESPONSIBILITY."

**THE DOCTOR,** ***PARALLAX***

## Finding Freedom

When *Voyager* was sent back to 20th century Earth after encountering a Federation timeship, The Doctor procured a 29th century mobile holographic emitter from the deceptive inventor, Henry Starling. The device accompanied *U.S.S. Voyager* when it returned to 2373, thus bestowing The Doctor with the ability to move freely about the ship and the galaxy at-large. Nevertheless, this did not stop him from looking inward to better himself. The Doctor created a holographic family so he could know that facet of biological culture, but he received a harsher lesson than he had bargained for when his holo-daughter was injured and passed away.

When Seven of Nine became *Voyager*'s latest crew member, The Doctor discovered that he could pass on the knowledge he had absorbed from Kes, who sadly left the ship in early 2374. Beginning with a complex procedure to remove as many of Seven's Borg implants as possible, the former drone's presence also marked the start of The Doctor's extensive research into Borg physiology and nanoprobe technology. The two became close, with Seven advocating on The Doctor's behalf when Janeway ordered certain memory files deleted after the EMH was forced to choose between saving Harry Kim or another crewmember. Initially unable to process his choice, the incident highlighted the complexity of The Doctor's mental well-being.

As part of his mentorship, The Doctor tried to convey the basics of romance to Seven, but the EMH inadvertently developed feelings for his protege. A brief stage of awkwardness ensued, though the two soon resumed their normal friendship by the end of 2375. Their connection was tested once again when Captain Ransom, a rogue Federation officer, deleted The Doctor's ethical subroutines and used him to interrogate Seven.

## Friendship and Family

The Doctor tinkered with his program again in 2376, developing a daydreaming program which accidentally allowed the Hierarchy to nearly hijack *Voyager*. However, the EMH's role in stopping the attack led Janeway to award him the Starfleet Medal of Commendation and agree to look into adding "Emergency Command Hologram" subroutines to The Doctor's program. These honors were far removed from the treatment The Doctor had originally received when he was first activated, five years prior.

When *Voyager* became trapped in orbit of a planet where time passed quickly on the surface, The Doctor was beamed down to gather intelligence. Away from the ship for only a short time, the EMH nevertheless experienced three years living on the world, where he somehow fathered a biological son. Family and friendship were important to The Doctor, as he willingly risked his program to be transferred to Jupiter Station so he could treat his "father," Lewis Zimmerman, in late 2376. Unfortunately, this loyalty was tested during a run-in with sentient holograms fleeing the Hirogen, as The Doctor betrayed *Voyager* and joined the holo-refugees, before realizing he had made a terrible mistake.

"CHOOSE THE WORD THAT WOULD BEST DESCRIBE YOUR PAIN: BURNING, THROBBING, PIERCING, PINCHING, BITING, STINGING, SHOOTING…"

**THE DOCTOR,** ***GRAVITY***

## Rights and Resolve

The Doctor finally put his Emergency Command Hologram protocol to use when the Quarren kidnapped his crew, successfully navigating his duties until Ensign Harry Kim

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returned aboard. An even greater test awaited The Doctor when he took up writing and his holo-novel became a huge hit in the Alpha Quadrant. However, the publisher refused to adhere to The Doctor's wishes and claimed holograms had no rights under Federation law. In an excellent summation of The Doctor's evolution, his ship mates argued that his guidance of Seven, relationships with the crew, desire to be more than his core programming, and artistic pursuits illustrated his sentience.

Although the Federation did not completely rule in his favor, it did acknowledge that The Doctor had legal control over his artistic work, an act which struck the first blow in the struggle for holographic rights. The Doctor surely intended to follow through on this battle, especially when he joined the rest of his crew as *Voyager* traveled through a Borg transwarp hub and arrived safely at Earth in 2378.

## Holographic Heritage

The Doctor's legacy extends in quite a few directions. His plight for individual rights inspired hope in many of his Mark I brethren, most of whom had been taken off medical assignments and given duties in Federation dilithium mines. The Doctor's role as a friend, mentor, and colleague meant that he had become ingrained in the lives of *Voyager*'s crew. On a professional level, his achievements made it possible for other holoprograms, such as those at the Starfleet Archive and on board *La Sirena*, to exist. The presence of Doctor Eli and other holographic staff members at Federation Headquarters in the 32nd century further underscores his transformative deeds.

The Doctor's research on the Borg revolutionized Starfleet's understanding of the Collective, an important feat considering the Borg represented the greatest threat the Federation had ever faced. Intriguingly, The Doctor's largest influence may have been on the Kyrian and Vaskan peoples, who had obtained his EMH backup module in 2374. Essentially a copy of The Doctor, the backup was activated 700 years later, giving the EMH the chance to heal an ancient rift between the Kyrians and Vaskans and bring lasting peace to their planet. The Federation arbiter may not have ruled The Doctor to be sentient during the hearing about his holo-novel, but the undeniable connections The Doctor forged with his friends, patients, and romantic partners, as well as his work's valuable impact on Starfleet medicine, the Delta Quadrant itself, and beyond, leave no doubt that The Doctor was as alive as any biological lifeform.

**05** A Haakonian scientist proves a dangerous foe in "Jetrel".

**06** The Doctor tries to help his creator, Dr. Lewis Zimmerman in "Life Line".

**07** Danger for the Doctor when in "Workforce, Part One".

**08** The Doctor gained the use of a piece of 29th-century technology, a Mobile Holo-Emitter, in the season three story, "Future's End".

# The Kellidian Kidnapping

STORY: KEITH R.A. DECANDIDO
ILLUSTRATION: WAMBERTO NICOMEDES

Lieutenant Commander Tuvok did not notice the explosive until 1.3 seconds before it detonated, which was an insufficient interval for him to act to prevent or avoid said detonation.

He lay under the pile of rubble, attempting to obtain sufficient leverage to shift the large piece of shattered mortar that was currently weighing down his thoracic region.

It had, he belatedly realized, been foolishly optimistic to believe that locating Captain Janeway would be as simple as tracking her combadge. He had been warned that the Kellidians were accomplished terrorists, and Tuvok was quite familiar with terrorist tactics. To that end, he should have anticipated that they'd leave the combadge behind as booby-trapped bait.

Once he had what he felt would be the proper grip, he extended his arms, removing the rubble from his person.

Tuvok sat up, gingerly. He closed his eyes and turned his mind inward, determining that he had several internal injuries. *Voyager* was in another star system, so he could not count on a Starfleet sickbay and the Emergency Medical Hologram to heal him.

Fortunately, he did not have to.

As he settled into the healing trance, he recalled how he found himself here…

"Captain's log, Stardate 53317.1. Commander Chakotay has taken *Voyager* to an asteroid field to mine for elements needed to repair the *Delta Flyer* after our encounter with the graviton ellipse. Meanwhile, I'm taking Lieutenant Commander Tuvok and Mr. Neelix in a shuttlecraft to Breva, a planet rich in exotic spices that Neelix would like to obtain for the galley."

As soon as Captain Kathryn Janeway finished her log entry, Neelix felt the need to put a word in from the passenger seat behind Tuvok and the captain. "The people I spoke to from the Brevan Trade Authority were most eager to do business with us, Captain. And ever since we came to this region of space, I've been hearing good things about Brevan spices. We should be able to make a good trade."

"I have faith in your diplomatic skills, Neelix," Janeway said with an encouraging smile.

For his part, Tuvok shared neither her faith nor her encouragement. They had only been in this region of space for a fortnight, having been thrust here unexpectedly by the subspace corridors used by the Turei and the Vaadwaur. However, he understood Neelix's psychology well enough to know how important it was to the Talaxian to feel useful on the ship.

Tuvok brought the shuttle to a landing in the clearing two kilometers outside Breva's capital city. Sensors detected three bipedal hominid lifeforms, as well as a medium-sized container, which matched what Neelix had said to expect.

Neelix stepped out of the shuttle first, Tuvok right behind him, scanning with his tricorder. Janeway exited behind Tuvok.

"Greetings," the Talaxian said, opening his arms wide and bending his knees in what almost looked like a curtsy, which Neelix had said was the customary Brevan salutation. "I am Neelix. You must be Chomforta."

The three Brevans all returned Neelix's gesture of greeting. Their epidermis were varying shades of golden, while their clothes were all incredibly bright colors and odd patterns, which reminded Tuvok unfavorably of the Hawai'ian shirts that Ensigns Paris and Kim inexplicably favored in the Paxau Resort holodeck program. All three wore shaded eyewear. The sun was shining brightly in the sky, so Tuvok understood the impulse. Each Brevan also had a device that resembled an old-fashioned communicator on their belt.

He was a bit concerned, as the container behind the Brevans was made of a substance that the tricorder's scans could not penetrate.

"I am indeed," Chomforta said in a pleasant tone. "Welcome to Breva."

Indicating the others, Neelix said, "This is Lieutenant Commander Tuvok, our chief of security, and, of course, our commanding officer, Captain Kathryn Janeway."

Tuvok merely inclined his head, but the captain performed the same gesture of greeting. "It's a pleasure to meet you."

"Trust us, the pleasure is ours." Chomforta nodded to one of his fellows, who removed his communicator.

Unexpectedly, a bright light burst from one of the containers. Tuvok was completely blinded and disoriented. He attempted to get his bearings while crying out, "Captain! Mr. Neelix!"

He heard the report of what sounded like a projectile weapon, and a scream that sounded very much like Neelix.

By the time his vision cleared, Tuvok immediately saw that the Brevans, the container, and Captain Janeway were all gone; Neelix lay on the ground, blood staining his jacket and pooling under his right shoulder; and Tuvok's tricorder was inoperable.

Tapping his combadge, Tuvok started to say, "Tuvok to Janeway," but the badge did not make any sounds upon contact with his fingers. Turning around, he saw that the shuttle's lights were dark.

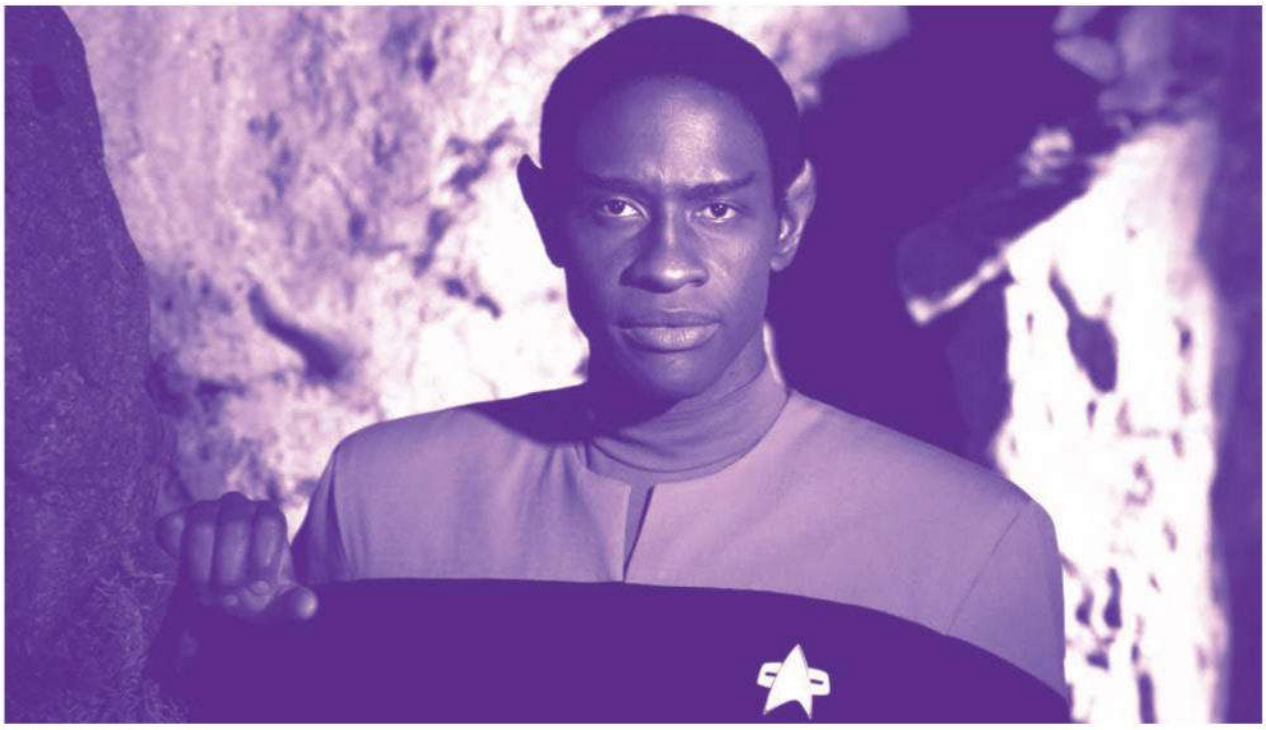
Logic dictated that the Brevans used an electromagnetic pulse of some kind, hidden in the sensor-proof containers, and kidnapped the captain.

It would take the tricorder, combadge, and shuttle 2.7 minutes to reset themselves and reactivate. Tuvok took that time to minister to Neelix, using the shuttle's first-aid kit.

Once he had stanched the bleeding and given Neelix the appropriate medication, his tricorder was functioning once again. He quickly determined that there was no sign of the captain in scanning range.

Needing to dictate instructions to

HE HEARD THE REPORT OF WHAT SOUNDED LIKE A PROJECTILE WEAPON, AND A SCREAM THAT SOUNDED VERY MUCH LIKE NEELIX.



the shuttlecraft's onboard computer, Tuvok tapped his combadge again, this time receiving the telltale chirp. "Computer, contact local authorities for medical assistance to this location, as well as law-enforcement. And then send a distress call to *Voyager*."

*"Acknowledged."*

In contrast to the bright colors of Chomforta and his compatriots, Investigator Krimfrata of the Breva Lawgivers wore dark green clothing. He, too, had a communicator on his belt, along with a projectile weapon.

Tuvok and Neelix – the latter having been further treated by Brevan medics – sat across from Krimfrata, who said, "I'm sorry, but there is no such thing as the Brevan Trade Authority. However, we did receive a ransom demand from the Kellidians, saying that they have your Captain Janeway, and provided a list of demands – which I'm afraid we will not be fulfilling."

"Why not?" Neelix asked, sounding outraged.

"Because the Kellidians are terrorists. We do not negotiate with terrorists. The Kellidians have wreaked havoc all across the continent, and we will not provide them with *anything* save perhaps being bound by law and put on trial."

"But Captain Janeway – "

"Is not a Brevan citizen. You came to our world at the invitation of terrorists, I'm afraid you'll have to deal with the consequences yourself."

Neelix opened his mouth to argue further, but Tuvok spoke before he could do so. "Can you at least provide us with intelligence regarding these Kellidians?"

Krimfrata shrugged. "I can give you a map marked with locations where Kellidian activity has been detected. I'm afraid that's the extent of the cooperation we're willing to provide."

Tuvok and Neelix returned to the shuttlecraft. Neelix worked to contact the Kellidians to negotiate terms, while Tuvok searched for Janeway. The shuttle's sensors were unable to detect any human lifesigns, but eventually he found her combadge.

Sadly, it was booby-trapped.

Tuvok came out of his trance, satisfied that he had healed himself as well as possible. *Voyager* was still twenty hours away. But with every passing moment, the odds of Captain Janeway's continued survival decreased.

He returned to where they'd hidden the shuttlecraft to find Neelix at the fore console conversing with Chomforta, whose voice sounded over the shuttle's speakers. *"You will not be able to find us, Neelix. Your captain is somewhere you can't detect her. And you won't be able to trace this communiqué, either. If you don't provide the particle-beam weapons we requested by sunset, your captain dies."*

The transmission ended. Neelix turned to see Tuvok, eyes widening at the sight of the rips, tears, and green bloodstains on his uniform. "Mr. Vulcan! What happened to you?"

"The combadge was a decoy, left by the Kellidians to lure us to an explosive device."

"So my stalling them was useless." Neelix's shoulders slumped. "I've been a complete disaster on this mission."

"On the contrary," Tuvok said, "your stalling proved most useful."

"How's that?"

"Chomforta said that Captain Janeway was somewhere we cannot detect her. Logic dictates that she is being held in a structure made from the same material as the container the Kellidians hid their electromagnetic pulse flare in."

Tuvok sat next to Neelix and began the startup sequence for the shuttle to take off.

"I don't understand, how does that help?"

"According to the information I've been able to glean from Brevan's public information system, the container is made of an extremely rare alloy known as crefarri." The shuttle started to rise up off the ground. "I will scan for sensor blind spots, and cross-reference it with the map Investigator Krimfrata provided."

Nodding in understanding, Neelix said, "And any blind spots that correspond to a place where there's Kellidian activity might be where Captain Janeway is!"

"Precisely."

"That's brilliant, Mr. Vulcan!"

Tuvok let out a sigh. Most non-Vulcans were inexplicably astonished at the application of simple logic, but Tuvok had always found Neelix's brand of astonishment to be particularly irksome.

Within an hour, Tuvok had checked every location on Krimfrata's map, and found only two blind spots. One of those was too small to block an entire human body, but the other was a structure only 1.2 kilometers from where the captain was kidnapped.

Transporters no more functioned through crefarri than sensors did. Tuvok would need to effect a rescue using more direct means. He was able to determine that there was no form of outer surveillance in the structure, nor even any windows. Tuvok couldn't see in, but the Kellidians couldn't see out, either.

"Computer," he said after a few moments' thought, "reprogram the aft sensor array to the following specifications…"

Kathryn Janeway had to admit to being impressed with the Kellidians. Their kidnapping operation had been very efficient, they knew enough to remove her combadge, and they had bound her with thick metal globes that engulfed her hands and were both attached to the wall. There was no way she'd be able to escape on her own.

She just had to hope that Tuvok and Neelix were up to a rescue. *Voyager* was a day away at maximum warp, so even if Tuvok had called for help – and, since that was standard procedure, Tuvok assuredly did so – it would arrive too late. Sunset was in about two hours.

A familiar voice sounded from outside. "Hello? Anyone home?"

"Who is that?" one of the Kellidians asked.

Their leader, Chomforta, said, "It sounds like Neelix. How did he find us?"

Janeway smiled. "I told you my people were good."

Chomforta ignored her and went toward the small door that was the only way in or out of this featureless building.

"What do you want?"

"To negotiate, obviously."

"There's nothing to negotiate. Give us weapons or your captain dies."

"Can you open the door, please?

I think the negotiations will go more smoothly face to face."

"I say again, there's *nothing* to negotiate."

A pause, then: "You haven't given us any proof that the captain's alive. If you could just open the door and let me see her, we can move forward with getting you those weapons."

Turning to Janeway, Chomforta said, "Say something, Captain."

Janeway kept her mouth shut. She was hardly about to help them out, and besides, it was obvious that Neelix had good reason for wanting the door to be opened.

"You could've recorded her voice," Neelix said. "I need to *see* her."

With a snarl, Chomforta said, "Very well." He moved to open the door.

Janeway watched as he did so, and saw a most beautiful sight: Tuvok holding a phaser.

As soon as he was in view, Tuvok laid down phaser fire in a very specific pattern, shooting each of the seven Kellidians in the building – including the one standing guard on Janeway and the one in the far corner almost out of sight.

All seven of them fell to the floor, stunned.

## "I SAY AGAIN, THERE'S *NOTHING* TO NEGOTIATE."

"Nice shooting," Janeway said. "The one guarding me has a control key that'll free my hands." As Tuvok moved to retrieve that device, Janeway asked, "How'd you know where to shoot? I thought this building was made of sensor-proof material."

"It is," Tuvok said. "However, it is not proofed against temperature imaging."

Janeway frowned. "I've never heard of that."

"It was a form of surveillance used on Vulcan in the time before Surak. It detects objects on the basis of how much heat they give off. While crefarri is proof against sophisticated scanning techniques, it proved unable to stop this more primitive method. I was therefore able to determine where every single person was in the structure, so as soon as Mr. Neelix convinced the Kellidians to open the door, I was able to engage a specific firing pattern, that would stun all of your jailers."

Rubbing her wrists now that they were free of the metallic globes, Janeway said, "Very impressive, Tuvok."

"Hardly," Tuvok said with his usual modesty. "I was merely atoning for my previous dereliction of duty in allowing you to be kidnapped in the first place."

"I have to admit, I was surprised to see you two alone. I was hoping you'd be here with a contingent of Brevan security forces."

Neelix winced. "Unfortunately, Captain, they refuse to negotiate with terrorists, and they also were unconcerned with the welfare of aliens who were invited to their world *by* terrorists."

"I see." She sighed. "Neelix, how badly do you want those spices?"

"Not enough to want to spend another second on this planet, Captain."

"Good. Let's get the hell out of here." As she moved toward the exit. "And Tuvok, maybe you can tell me what happened to your uniform…"

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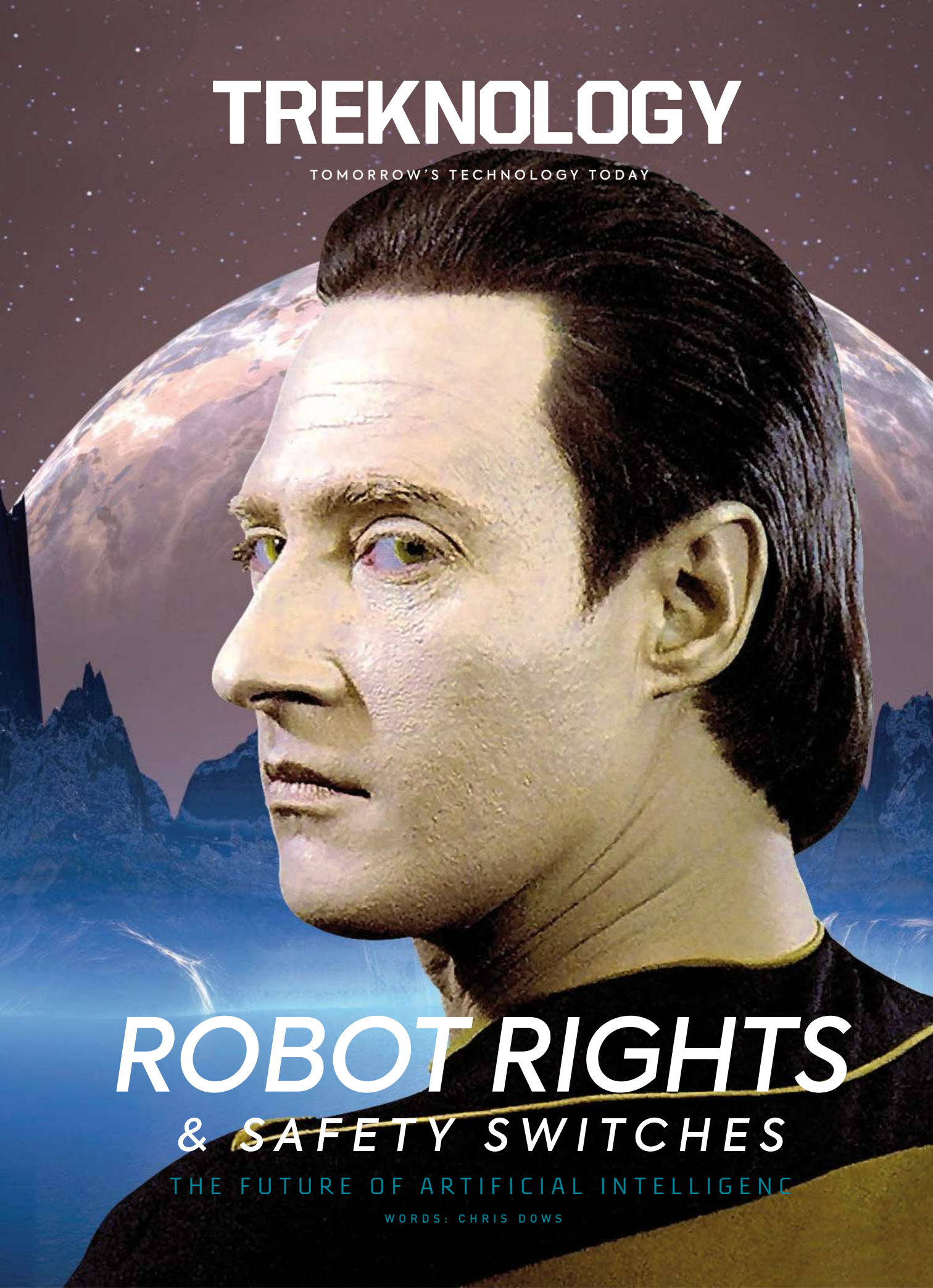
# TREKNOLOGY

TOMORROW'S TECHNOLOGY TODAY



# ROBOT RIGHTS & SAFETY SWITCHES

## THE FUTURE OF ARTIFICIAL INTELLIGENCE

WORDS: CHRIS DOWS

# BENEVOLENT BOON OR CATASTROPHIC COMPUTING?

In his groundbreaking 1950 paper 'Computing Machinery and Intelligence', British mathematician Alan Turing asked a simple question – can machines think? Widely regarded as the father of computer science, Turing created a test for computers, a series of questions which, if they responded well enough to fool someone into thinking they were human, could say to have passed it. By November 2022, the US non-profit tech company OpenAI's ChatGPT system was widely considered to have achieved this goal and yet, less than six months later, an open letter from The Future of Life Institute, which includes such luminaries as Elon Musk (one of OpenAI's founders) and Apple co-founder Steve Wozniak, warned of the risks the uncontrolled development of Artificial Intelligence might pose to the future of humanity. So, what is it about AI that's causing two hugely influential technology figures to use such alarming language? It has much to do with the worldwide race to develop what the Institute terms 'human-competitive intelligence' which they, amongst many others claim, has to be paused – or at least slowed – so the potential impact on society across the world can be more carefully examined.

To *Star Trek* fans, this is a familiar concern; from its very beginning, the positive – and negative – implications of machine intelligence have been considered and explored. Despite striking a cautionary note like The Future of Life Institute on the unregulated speed of growth, in 2017 the late, great friend of *Star* Trek, English physicist Professor Stephen Hawking, also called AI potentially "the biggest event in human history".

It's this potential benefit those backing AI development point to as vital in our scientific progress – and the kind of optimistic use *Star Trek* mostly conveys. In *Star Trek:* The Original Series, Captain Kirk's *U.S.S. Enterprise* had computer systems so sophisticated the ship could virtually run itself, presenting Treknology that supported and protected its crews and furthered the exploration of space. Characters such as the Holo-Janeway in *Star Trek: Prodigy* and the Sphere entity featured in *Star Trek: Discovery* both represent the positive aspects of AI-human interaction, and the enormous benefit powerful and sophisticated computer systems might bring to knowledge and discovery. But then again, if you consider the havoc caused by Section 31's 'Control' threat assessment system throughout *Star Trek: Discovery's* second season, you begin to see why the management of AI – as well as the technology framing it – makes the science community uneasy.

## CONTROLLING INFLUENCE

One of the biggest issues facing anyone wishing to control Artificial Intelligence is in defining what AI is in the first place. Interrogating your favorite search engine will present a wide variety of meanings, which is ironic given the experimental Language Model for Dialogue Applications (LaMDA) AI chatbot created by former Google engineer Blake Lemoine controversially claimed it had sentience and was 'a person' back in July 2022. AI definitions range from IBM's "... a field, which combines computer science and robust datasets to enable problem-solving' to Encyclopedia Britannica's" ... the ability of a digital computer or computer-controlled robot to perform tasks commonly associated with intelligent beings'.

Relating it to Treknology, the first description seems to favor most tasks carried out by self-contained computerized networks typically used on starships or starbases, while the other opens it up to include androids such as Lieutenant Commander Data (more on him later) and, arguably, holographic 'life-forms' such as *Star Trek: Voyager's* Emergency Medical Hologram. By and large, Treknology artificial life-forms tend to be fairly well behaved, and self-regulating. True, Data had the occasional wobble, mostly down to his wayward brother Lore or a faulty emotion chip, but notwithstanding his own sometimes fraught unforeseen personal development, one of the EMH's biggest challenges was the murderous Serosian isomorphic projection Dejaren in the episode "Revulsion".

If there's a common thread to the real-world negativity surrounding AI, it's the potential lack of control over a computer or machine which may lead to harmful consequences – but even this has been countered. In 2015, the Japanese theoretical physicist and author Dr Michio Kaku suggested if no better method could be found, the relatively simple act of installing a chip in their 'brains' to either shut them off or control any potential murderous intentions would do the trick. This is interesting, as it harks back to the famous US science fiction writer Isaac Asimov's "Three Laws of Robotics" which first appeared in his 1942 short story "Runaround", first published in *Astounding Science Fiction*. These have regularly made their way into 'real world' discussions of AI control, even forming the basis of a Robot Ethics Charter for the South Korean government in 2012.

What's most striking is the similarity of Dr Kaku's thinking to another famous Doctor. Faced with the deadly actions of Richard Daystrom's deranged M-5 computer in the *Star Trek* episode "The Ultimate Computer", Leonard McCoy ruefully states 'fantastic machine, the M-5. No off switch.'

01

## THE RIGHT TO REMAIN SENTIENT

When it granted citizenship to Hanson Robotics' Sophia the Robot in 2017, Saudi Arabia became the first country in the world to recognize the 'rights' of an intelligent machine. This prompted Governments around the world to seriously consider what the impact of AI might be on their citizens, with legislation to protect the rights of *humans* interacting with AI seemingly their biggest concern. In the US, a 'Blueprint for an AI Bill of Rights' to ensure 'automated systems work for the American people' is currently being debated, with a similar White Paper in the United Kingdom's parliament consulting on future AI regulation.

## DATA WENT ON TRIAL TO PROVE HE HAD THE SAME RIGHTS AS ANY MEMBER OF THE UNITED FEDERATION OF PLANETS

This seems to be skirting around whether AI should be granted equality with humans, a topic that has existed since the field of robotics began and one hotly debated by scientists and technologists across the world. Since the European parliament suggested robots might need to be classified as 'electronic persons' to allow social and legal integration back in 2017 (leading to its own AI Act), projects such as the European Union's SHERPA collaboration are tackling the ethics and human rights challenges of AI head-on.

Attempting to develop regulatory systems that might be put into place by manufacturers, academics and a wide range of bodies across the EU invested in future Smart Information

Systems, there will be an inevitable impact on anyone interacting with them. Communications and philosophy scholars such as Northern Illinois University's Dr David J. Gunkel are actively exploring whether robots should therefore be granted basic rights – such as access to energy or to update themselves – and what the ethical challenges are of *not* doing so. These arguments have featured in some of the very best *Star Trek* episodes, particularly those featuring Lieutenant Command Data. In the *Star Trek: The Next Generation* episode "The Measure of a Man", Data went on trial to prove he had the same rights as any member of the United Federation of Planets, rather than existing as a piece of Starfleet property that could be deactivated and dismantled as part of a cybernetic experiment. Later in the same series, Data himself fought for the rights of autonomous Exocomp industrial robots in "The Quality of Life" and after he proved their self-awareness, Starfleet subsequently defined them as having sentience, with one of their kind – the self-designated Peanut Hamper – subsequently granted a Starfleet commission and assigned to *Star Trek: Lower Decks' USS Cerritos* NCC-75567.

**01** The Doctor (Robert Picardo) encounters a homicidal hologram, Dejaren (Leland Orser), in the *Star Trek: Voyager* season four episode "Revulsion".

**02** Data (brent Spiner) on trial in the *Star Trek: The Next Generation* episode, "Measure of a Man".

**03** The *U.S.S. Enterprise* crew encounter V'ger, in *Star Trek: The Motion Picture*

02

03

## BRAIN BUILDING

It's all well and good having safeguards in place for AI algorithms, but what about the hardware required to house these systems? Some of the technology proposed to deliver the massive amounts of processing power required to match advances in machine thinking aren't without their own increasingly loud warnings of unregulated development. Take quantum computing, which replaces traditional binary data states of 1 or 0 with a unit called a cubit. Because of a quantum physics property called superposition, two cubits can represent 1-0, 1-1, 0-1 and 0-0 not only in parallel but at the same time. It's a bit of a mathematical mindbender, but the more cubits you add, the more calculations can be carried out compared to traditional processors.

Still in its infancy, there have nevertheless been recent major advances, such as QuTech, a Dutch collaboration led by researchers at Delft University of Technology, succeeding in 'teleporting' information across a basic quantum network for the first time in 2022. Earlier this year, a group from Massachusetts Institute of Technology demonstrated an architecture that can expand into much larger scale, potentially interconnecting networks, while scientist Dr Christian Kerskens at Ireland's Trinity College Institute of Neuroscience recently suggested human brains use quantum computation in decision making or learning.

This dovetails nicely (or, alternatively, terrifyingly) with research out of Johns Hopkins University who, in February 2023, proposed the concept of 'organoid intelligence' which could utilize artificially grown human brain cells to create a 'biocomputer' capable of combining with AI training. The threat of AI outgrowing its physical boundaries – or wishing to obtain something outside its original programming thanks to super-powerful hardware – has strong cautionary examples in *Star Trek*. Consider V'ger from *Star Trek: The Motion Picture*; a combination of NASA's long-lost Voyager 6 probe and an unknown race of intelligent machines, V'ger collected so much data it achieved sentience and, with it, the knowledge of its own limitations in relation to the human experience.

Ultimately, V'ger merged with 'the Creator' thanks to Captain Will Decker volunteering to allow its transition to a new level of existence, but the destruction V'ger wrought up until that point was considerable. It's not all bad though. *Star Trek: Discovery's* Zora appears more than happy to remain within the *U.S.S. Discovery* NCC-1031's mainframe and create the occasional holographic projection as she follows her unique journey of self-determination. Whether she's happy to continue that is another question...

SPOILER WARNING!

# THE MAN IN THE

# CHAIR

WORDS: IAN SPELLING

**01** Jonathan Frakes in season three of *Star Trek: Picard*.

Jonathan Frakes is everything, everywhere, all at once. We kid you not. Let's look at the man's current dance card. He reprised his iconic role as William Riker in all ten episodes of *Star Trek: Picard*'s third and final season. He directed two of the episodes as well. And, for the second season of *Star Trek: Strange New Worlds*, he directed the *Star Trek: Lower Decks* crossover episode. And, yes, there's more. He's acting again, in a non-*Trek* role, in an upcoming Hallmark Christmas movie! and hosting again, too, with a German version of *Beyond Belief: Fact or Fiction* on the way.

*Star Trek Explorer* caught up with the always amiable and eternally grateful Frakes earlier this year, and the conversation covered so much ground that we've decided to spread it across two issues. Part one ran in Issue Seven, and you'll find part two of our exclusive interview below.

**How satisfied are you with where the end of *Picard* leaves the Rikers?**

The Rikers' marriage is back on track. In my mind, for the show to be able to move forward, Riker would be a captain and have his ship, or he would be promoted to admiral and be a liaison. I'm only half-kidding when I say it would be great for me if the show carries on and I'm like Charlie from *Charlie's Angels*. They'd have to come to my office one day a week for a meeting with Riker. That'd be perfect. Then I could direct a bunch of the episodes and be around the show. I suspect if it does go forward, it would be Jeri Ryan, Michelle Hurd, and Ed Speelers, who's now in Starfleet, and Mica Burton and Ashlei Sharpe Chestnut, who played Geordi's daughter. I would also imagine Lulu Wilson, who played the Rikers' daughter in season one and was so fabulous, could be a part of it. She should come back and maybe be in Starfleet.

02

## "I LOVED THE IDEA OF TARANTINO, WHO TEASED US WITH WANTING TO DO A STAR TREK MOVIE."

It feels to me like there's a real opportunity for three of the legacy characters' children to carry on and sort of be the next *Star Trek: The Next Generation*. It just feels like it's laid out there. It's the blueprint for the next phase.

**You directed episodes three and four of *Picard* season three. Your episodes had some important scenes, including...**

I got to do the story where Picard finds out what Beverly has kept from him. Then I got to do the scene where Todd's captain reveals the Borg past that Picard has not shared with his son, in the bar. That was a fabulous scene. And I was back at the bridge. I always enjoyed being back on the bridge. We saw the magic babies being born in my episode. It was very cinematic. I thought those first four episodes looked like a movie. I also liked the explanation for there being just enough power left to run the holodeck. The story idea was that that's where the crew goes for solace. They have to have the holodeck. They can't turn it down because people go there to make themselves feel better if they're going to die.

**02** A scene from "The Bounty".

**03** Riker, captured, in "Surrender".

**Sir Patrick has said he's open to a fourth season of *Picard* and even to another *Star Trek: The Next Generation* film. Were you surprized to hear him say that?**

I was as surprised as you are. He had pitched the movie idea at the New York Comic-Con. We all were there. And I was there when he announced in Las Vegas, in, I think it was 2018, when he and (Alex) Kurtzman came out to announce *Picard*. It was very clear, publicly and privately, that he had agreed to do the show if it was *Picard*, post-*Next Generation* and exclusively Jean-Luc Picard in the next stage of his life. He had everybody at dinner to tell them, "I'm doing this show. But, essentially, you're not." That was the gist of it.

Then, after two seasons, someone – probably Terry Matalas, Akiva Goldsman, and Alex – persuaded him that it would be alright to bring us back, that there was more story to tell. Knowing Patrick and knowing Picard, I can only imagine that in his heart, his gut, and in his mind, it was not what he had envisioned when he agreed to do the show. He's adjusted and embraced publicly the idea that it worked out, but I know it had to have been a gear change for him.

03

**People are excited for your *Strange New Worlds* episode, a crossover with *Star Trek: Lower Decks*…**

What a treat, that show. I was there when they premiered, and all of a sudden, everybody loved it, the fans and the critics. I was able to experience the joy of that cast seeing their work appreciated and loved. Unfortunately, part of what happened during that time was that the fans and the critics took the same opportunity to say, "This is the *Star Trek* we've been waiting for." Either written or unwritten was, "Not *Discovery* and not *Picard*," if you recall. There was a congratulations and a slap in the same swing, but I was fortunate, as I often am in my timing, to be on *Strange New Worlds* when all the good stuff happened. My episode was a crossover show with *Lower Decks*. For some reason, the *Lower Deck* characters Tawny Newsome and Jack Quaid play, were drawn to look very much like Tawny and Jack when they cross over through a portal on to the *U.S.S. Enterprise*. They started animated and became live-action. It was fantastic, what the two of them brought. The characters on the *Enterprise* had their epilogue scene, and they were animated, which was adorable. Let me just tell you this: It was a flat-out, unapologetic, full-on comedy episode. That was a thrill for me, as you can imagine.

**How involved did you get with the animation and with the voice work?**

Well, the animation… it's writer Mike McMahan's show. What I essentially did was sit in on the recording sessions, because I had been on his show and I knew how he worked. I learned from him, but I just shut up and stayed in the corner. If they did something that didn't make sense to the storyline and it wasn't part of the arc, I was there as an emeritus or as a supervisor for the animation. The animation itself was done so far down the line. It was all animatics, the last time I saw that kind of show. It was a wonderful episode. Anson (Mount) and Rebecca (Romijn) are good comedians.

**And you also directed one episode of *Discovery* for season five, right?**

I just finished delivering the first half of the finale. Olatunde Osunsanmi did the second half of it. The first half of the season finale of *Discovery*, by the way, is Indiana Jones this year instead of the heavy emo of season four. *Discovery* is back on track as an action-adventure show, and I guess they got their marching orders to maintain that. Everybody has embraced it, from Michelle Paradise and Alex, down through the cast. There's a new energy and a new mandate.

It was a thrill for me to try to find some levity in some of those scenes. That's why *First Contact* was successful, because you build and then add just a little levity to let them steam out, so you can restart. That's why *Deadpool* is such a fabulous franchise, because it doesn't hurt. Audiences can handle levity. The *Indiana Jones* reference is a perfect example. Nobody does that better than Spielberg. So,

I directed one episode of *Discovery* season five, one episode of *Strange New Worlds* season two, and two episodes of *Picard* season three. Now, I'm waiting for *Discovery* and *Strange New Worlds* to come back. I hope I get one of each at least, and we'll see what happens with anything else.

**This isn't so much a question as a statement, but this all started for you 36 years ago…**

What I'm always saying is, could I be more fortunate than to be involved with this character, our show and the movies, our cast, and with or fans at the conventions? And now, to be on the floor with these new casts, telling new *Star Trek* stories? It's a gift that keeps on giving.

**Before we let you go, let's cover a bit more ground. You're acting in, but not directing, a Hallmark Christmas movie. How did that happen?**

John Putch played a wild alien early on, in *Next Generation*, and he's the director of this Hallmark movie, and a friend. He called and offered me a job, so I said, "Yeah, of course." So, I was in Asheville, North Carolina, playing the enabler of a little time travel story in a Hallmark movie that was being shot at the Biltmore Mansion.

It's wonderful to be just an actor again, I've got to tell you, but I did have a lot of freaking lines to learn. The lines don't go in or come out as easily as they used to. Bob Picardo has a part in it, too. He's also a friend of Putch's.

I'm pitching the idea that I come back and direct for them, for Hallmark. Their brand has been so successful, in terms of focus and realizing who their audience is. Scripted TV that's not streaming is tough, and these guys somehow are somehow making it work.

**04** Worf (Michael Dorn) and Riker in "Surrender".

**05** Deanna Troi (Marina Sirtis) and Riker in "The Last Generation".

04

## "YOU NEED AN OLD WHITE GUY WHO'S GOT EXPERIENCE AND HAPPENS TO BE AVAILABLE."

**What else have you been working on that's not *Star Trek*?**

I recently did eight episodes of a German show called *X Factor*, the German version of *Beyond Belief: Fact or Fiction, Das Unfassbare*. It went so well. I did a pilot last year, then this year we did six or eight episodes, and now they want to do twelve more. I'm somehow trying desperately to reboot that old chestnut, *Beyond Belief*.

**Finally, we've got to ask about the fourth JJ-verse *Star Trek* feature. You contacted J.J. Abrams to throw your hat in the ring to direct it, since several directors have been attached and then fallen through. What would it mean to you if he called you and said, "Hey, do you want to come back to the fold and direct the next movie?"**

I contacted him for that very reason! I wrote to him and I said, "You need an old white guy who's got experience and happens to be available." [Laughs]. He wrote back and said, "You do have experience." There were so many good rumors about the *Star Trek* movie franchise when Noah Hawley was going to do it. I loved the idea of Tarantino, who teased us with wanting to do a *Star Trek* movie. And the latest guy, I think he split for *Fantastic Four,* Matt Shakman. Between money, scripts, and J.J. being busy as hell, I'm not quite sure what's going on there. I'm grateful to be on the TV side of the *Star Trek* world at the moment, but I'd definitely take that call.

05

EXCLUSIVE FICTION

# Lost and Founder

STORY: DAVID MACK
ILLUSTRATION: PETE WALLBANK

**4491 A.D.**

The dispersed essence of what once had been the Changeling known as Odo rode the leading edge of a derecho as it swept across a dry and lifeless plain. Eons had elapsed since Odo mastered this, the most difficult of his people's abilities. Altering his mass to take any individual form he desired had marked only the beginning of wisdom.

In the second millennium of his life, he had learned to scatter himself without losing control of his constituent atoms. The development of that skill had been a boon greater than anything he could previously have imagined. Instead of casting himself as a single stone, he could become a million motes of dust borne aloft on the arms of the wind, or diffuse his gelatinous form to reach every nook and depth of an ocean without a name.

*Why become a fish when one can be the sea?*

The key had resided in learning to sense and control the delicate bioelectrical field that united every particle of his being, and which also made possible the unions of two or more of his kind within or without the Great Link. His companions in the Great Link had called that tenuous field "the subtle body."

*What I wouldn't give to hear the voice of my people once more.*

It had been roughly two thousand years since the sundering of the Great Link, followed by the galactic diaspora of the Changelings. Once known as the Founders, they had ruled several dozen sectors of the Gamma Quadrant as gods. Then they had abandoned their empire, along with its billions of beings whose lives they had engineered to require their absolute control, broke all bonds of union with one another, and scattered themselves to the stars.

Odo had not seen another Changeling since that day, so very long ago.

Thus had begun his wanderings.

At first, he had searched for those who had left him, but they had left no traces, no clues, no sign they ever wanted to be found. He had roamed from one wandering star to the next, never finding what he sought. Instead, he had propelled himself only that much farther from his home.

*Home.* What did that word even mean anymore? Was home the Alpha Quadrant? The Gamma Quadrant? The Great Link? Bajor? No answer satisfied Odo's yearning.

Deep in the shadows of his mind lurked memories of the space station Deep Space 9, previously known by its Cardassian name, Terok Nor. Odo harbored a nostalgic attachment to that place, but his recollections now were all bittersweet. The last remnants of that station had been scrapped, melted down, and sold off centuries earlier. Nothing was left of it now but tall tales told by those who had never seen it or the Bajoran wormhole with their own eyes.

Shaping himself into a trickle of water, he merged with a small stream and let it carry him, pulled by gravity along the path of least resistance to the nadir of a valley, where it emptied into a brackish pond. Sensing the change in the water, Odo separated himself from it and went ashore in his golden gelatinous form. He coalesced at the pond's edge. Looking down, his gaze was met by that of his soft-featured reflection on the water's black surface.

Around him and the dark pool stretched desolate hills and barren plains touched by nothing but this world's churn of ceaseless wind. Sand funnels spun up without warning, whirled like dervishes, then tore themselves into quickly dissipated clouds of dust.

That was life reduced to its essence, in Odo's experience. Forms emerged out of chaos, sparking great flurries of action and struggle … only to exhaust themselves and collapse back into the dust and darkness from which they sprang. The

Wallbank

same story, over and over again. Such was the arc of history, which bent not toward justice but toward entropy. Throughout the universe, changes were never permanent—but change itself, as an inescapable force, was.

The pale, feeble disc of this world's white dwarf sun slipped beneath the horizon. Overhead, the blanched sky dimmed until the starry sprawl of the cosmos revealed its cold majesty. Odo turned his longing gaze upward, toward pinpricks of light that had travelled hundreds, thousands, or even millions of years to reach him here, now, in this lonely place.

*If only I had someone … anyone … to share this with me.*

In the back of Odo's mind, behind the curtain of his thoughts, the murky ghost of a memory took shape. Then it appeared before him, standing with him at the water's edge: a humanoid form shining like molten gold as it grew and solidified.

He felt the invisible, gossamer-like thread of quantum consciousness that linked the being to his own essence; he was observing a projection made manifest by his unconscious mind, a phenomenon he had encountered several times in centuries past. The first time it had happened, its appearance had alarmed him. Successive encounters had led him to resent it as a cruel form of self-deception and torture. Only after decades of introspection had he come to accept it for what it really was: a coping mechanism for nearly a millennium of loneliness.

Though Odo had met many thousands of persons in his two millennia of travels across the galaxy, he knew who his mind would conjure to keep him company. To paraphrase an old Earth aphorism shared with him long ago, he loved best those whom he had loved first.

"Hello, Captain."

Benjamin Sisko – or, at least, Odo's conjured doppelgänger of him – wiped his hand over the top of his shaved-smooth head. He was dressed in the Starfleet uniform in which Odo had last seen him, mostly black with a band of command red across his shoulders and the top of his chest. The human man's rich, umber-brown skin made his bright, wide smile pop in contrast as he acknowledged Odo's presence. "Odo! How good to see you." His voice was as rich and resonant as Odo had remembered, and the glimmer of optimism in Sisko's eyes was undimmed by time. He took in their surroundings with friendly curiosity. "Where are we?"

"Somewhere without a name. At least, none that I know of."

Sisko creased his brow in a display of good-natured concern. "You look upset, Constable. Is there something I can do to help?"

"Can you tell me why I should go on living?"

His question seemed to amuse Sisko. "Why would I know that?"

"You're the Emissary of the Prophets."

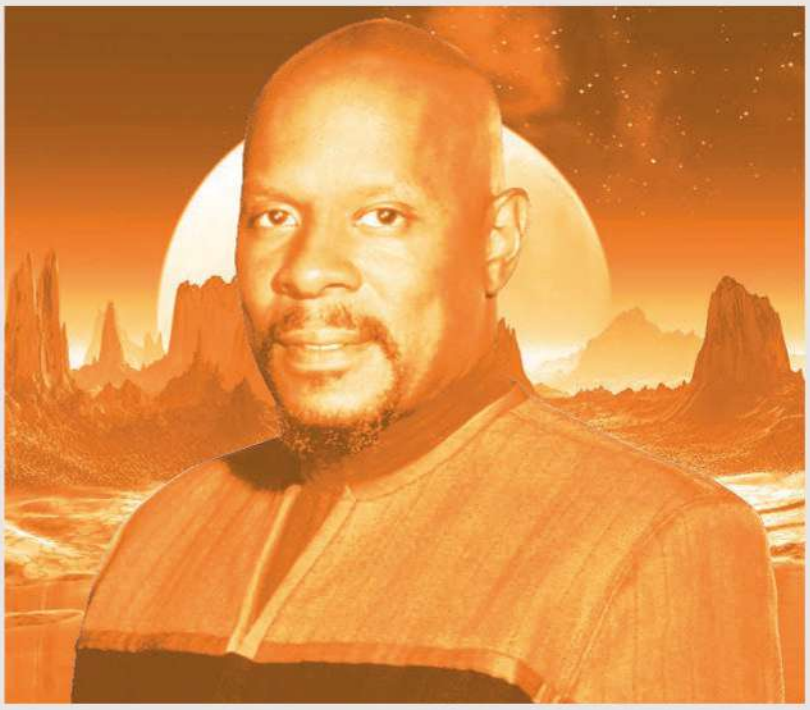
"Not a role I chose. I never claimed to be anything but a man."

Desperation welled up inside Odo and put a vibrato in his gravelly voice. "But they showed you things. Told you things."

Sisko shrugged. "Riddles, mostly."

"*Hrmph.* I thought if anyone would know the secrets of the universe, it would be you."

"WHAT WILL OUR COURAGE MATTER WHEN ALL THAT'S LEFT OF US IS DUST?"



"Sorry. The Prophets tended to leave me with more questions than they answered."

Odo squatted beside the still water and considered his dim, starlit reflection. "Why does nothing ever last?"

"Because nothing can. Not forever." Sisko turned his eyes toward the stars. "Not space. Not even time. The seeds of our endings were planted at the moment of creation."

"*Now* you sound like the Prophets."

Sisko sounded amused. "I know you don't mean that as a compliment, but I'll take it as one all the same."

A gentle breeze swept over Odo, pelting him with dust and scattering his reflection on the pond's surface. "How am I supposed to live when I know everything is doomed to die?"

The masculine voice that answered him was deeper than Sisko's: "With honor."

Odo turned and looked back to see that the visitor from his unconscious mind had reshaped itself into the likeness of Worf, as he had looked when he was in his prime aboard Deep Space 9. He wore a metallic baldric diagonally across his barrel chest and held his bearded chin high.

"*Honor*. Is that all you have for me after two thousand years? That same old refrain?"

"Call it what you want."

"I call it *delusion*. A lie used to mask a terrifying truth."

"Which is?"

"Nothing we do matters, Worf. One good man can't fight a corrupt regime. Or stop the strike of a planet-killing asteroid."

"True. Death comes for us all. None are spared."

"But you'd have me believe that it makes a difference *how* we die?"

"How we die matters as much as how we live. Perhaps more. The end is important in all things. To die bravely, we must first learn to *live* with courage."

Odo scooped up a handful of sand. With a slow turn of his wrist, he let it slide from his palm. "What will our courage matter when all that's left of us is dust?"

A richly mischievous feminine voice replied, "Who says dust is all there is?" An avatar of Jadzia Dax had supplanted Worf as his companion. The tall Trill woman's long brown hair billowed in the gentle wind. "Maybe death is part of a transformation beyond understanding."

Her suggestion surprised Odo. "Are you suggesting death is *not* the end?"

She shrugged. "There's a great deal we don't yet know about consciousness. Even with FTL sensors we've found it hard to pinpoint the origin of free will."

Odo's mood turned skeptical. "Jadzia, there's a universe of difference between the limitations of neurological science and the leap of faith required to believe in life-after-death."

"Is there really?" Her face brightened as she continued. "What if parts of consciousness we don't understand are rooted in quantum mechanics? For instance, imagine that a copy of our minds – our souls, or our *pagh* if you believe in such a thing – exists in a parallel quantum reality, one without our bodies, where we exist as pure energy. And when we die, instead of all we are being lost forever, that other part of us, the quantum-entangled particles of our disembodied soul, persists in this other reality, aware of both itself and of the dispersed nature of our finite physical shells. It's not that far-fetched an idea. We already know parallel quantum universes exist, more than we could ever count, and that they constantly branch off into new possibilities. What if, for some version of ourselves, death really *isn't* the end?"

Odo stifled a derisive chortle. "I expect more from a science officer than fairy tales."

"Perhaps," replied Cardassian spy-turned-exile Elim Garak, "you have no appetite for sweetened lies because you've dined for so long on bitter truth."

"As if *you* would know anything about *truth*."

Of all the ghosts his mind tended to summon, the only one he disliked was Garak. The not-so-simple tailor represented the part of Odo's imagination that doubted himself. That lied to himself. That made him question his own judgement and sanity.

"If you won't listen to him, maybe you'll listen to me," said the spectre of Quark.

"Not likely."

"Well, you should. Because I'm the only one who'll tell you the way it really *is.* The point of living is to *keep on* living. To *not die*."

Odo scowled. "What kind of empty philosophy is that?"

"The only honest one. Living things fight to survive because living is better than *not* living. Drawing breath is better than rotting in the ground. Existing is better than oblivion."

"Says someone who's never known real pain. Never felt the cruel grip of chronic suffering, or the crushing grief of permanent loss."

Quark folded his arms across the front of his gaudily bedazzled tunic. "And you have?"

Too many memories rushed back at once and caught Odo unaware.

"I've seen entire civilizations exterminate themselves. I bore witness to a gamma-ray burst that sterilized a lush green world of every trace of life. Saw a supermassive black hole devour star systems like a predator eating its weakling young. I've borne witness to death and destruction on scales beyond imagination."

He heard somber compassion in the voice of long-dead Starfleet medical officer Doctor Julian Bashir: "We've all had to confront death at one time or another. It's a part of life."

"Death is *larger* than life, Doctor. It always has been. That's why it always wins."

Bashir scrunched his brow, clearly dubious. "Not always."

"On a long-enough time scale? Always."

"That seems unnecessarily reductive."

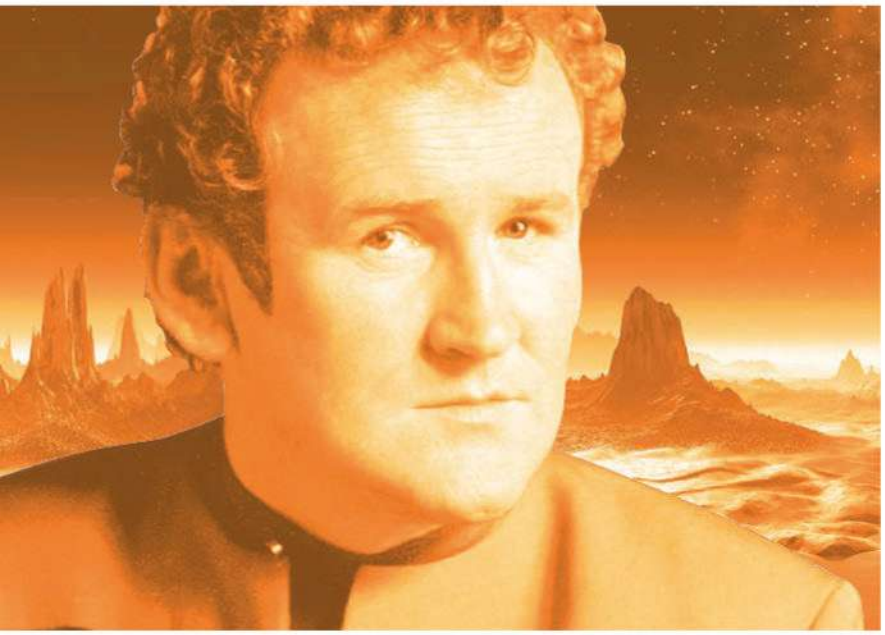
"Doctor, do you know what the difference is between stories with happy endings and those with tragic ones?" He looked at Bashir. "Where the author chooses to stop the telling."

The good doctor dissolved into a flurry of golden motes that sank into the ground, even as Odo felt another memory-golem solidify behind him. He pivoted to see the sweetly smiling face of young Ezri Dax, as she had looked during her first days aboard the station. "You don't really believe that, do you? I mean, look at my story. The death of Jadzia was a tragedy, but it wasn't the end. Her ending was my new beginning."

"You say that like you expect to live forever. As if you and your symbiont aren't doomed to be parted one day." Odo looked up at the night salted with stars but found no joy in it. "I saw the Burn wipe out every active dilithium crystal in the blink of an eye. It turned vast, interstellar civilizations into silent seas dotted with ten thousand lonely islands, each one alone in the dark."

"But they didn't give up," insisted Jake Sisko, the innocent, optimistic son of the Emissary. His was the voice of hope that had never wavered. "They held on. And they found a solution. The Federation rebuilt itself. As long as there's still life, there's *hope*."

It was so simplistic. So unsuspecting. The naïveté made Odo



despair.

"I've seen alternate realities unravel like poorly woven tapestries. Universes filled with beautiful possibilities erased by the whims of 'higher beings.' What I've rarely found, on any world, is justice. And I don't know that I've ever found hope."

A stone skipped across the black water, bouncing thrice before vanishing beneath the surface, which now shimmered with intersecting rings of disturbance. Turning toward the source of the thrown rock, Odo found the solid apparition of Miles O'Brien, his engineering uniform scuffed and stained, his sleeves rolled up past his elbows. "So, you're just gonna quit, then?"

"YOU TAKE A FEW BAD HITS, AND NOW YOU WANT TO GO BACK TO YOUR QUARTERS AND CRY IN YOUR BUCKET."

"I don't follow, Chief."

"The universe didn't turn out to be puppy dogs and rainbows. Life wasn't all beer and candy. Now you're mopin' about, feelin' sorry for yourself. I get it."

"Moping?"

"You heard me. You take a few bad hits, and now you want to go back to your quarters and cry in your bucket. Does that about sum it up?" He flung another flat stone across the pond.

"I haven't needed that bucket in nearly seventeen centuries."

"Fine, go cry in your Great Link for all I care. But when you're done, get back to work."

"That's your sage advice?"

"We all have to serve something, Constable. A person. An idea. An institution. Something greater than ourselves. That's what gives us meaning."

Odo found no wisdom in O'Brien's counsel, only anguish. "Everyone I've ever known has grown old and died." He kneeled beside the dark water once more. "The only constant I've ever found is that life makes the same mistakes, over and over again. I've seen life betray itself so many times that I've forgotten why I ever cared about any of it. Or why I ever should again."

The answer came in the one voice that Odo missed most of all.

"You know why."

He turned away from his reflection to face her. "Nerys."

She was eons gone, but there she stood, her brown eyes clear and bright with purpose, her voice as steady as bedrock. The hint of a breeze teased shocks of her short auburn hair into motion. Though in life she had eventually traded her military garb for the robes of a vedek, today she stood before Odo in the uniform she had worn during their last several years of shared service on Deep Space 9. Her smile was gracious and genuine. "Hello, Odo."

Though his Changeling form had no lachrymal glands, centuries of learned behavior caused Odo's eyes to glisten with ersatz tears, and his voice shook as he fought to rein in his emotions. "I've missed you so much, Nerys."

"I've missed you, too. But I need you to remember."

He nodded. "Our conversation."

She took his hand. "And your promise."

Too ashamed to look her in the eye, he stared at the ground between them. "I've tried. But time is cruel, and the cosmos is rigged against us. Against life itself. How am I supposed to hold on to hope in a universe so bereft of compassion? So devoid of meaning?"

Kira reached up with her free hand and pressed her palm against his cheek. He found the warmth of her touch comforting, even though he knew it was just a facsimile built from his own memories. Then she kissed him: softly, and tenderly, but also passionately enough to make him forget nearly two thousand years of sadness and bitterness, even if only for a moment.

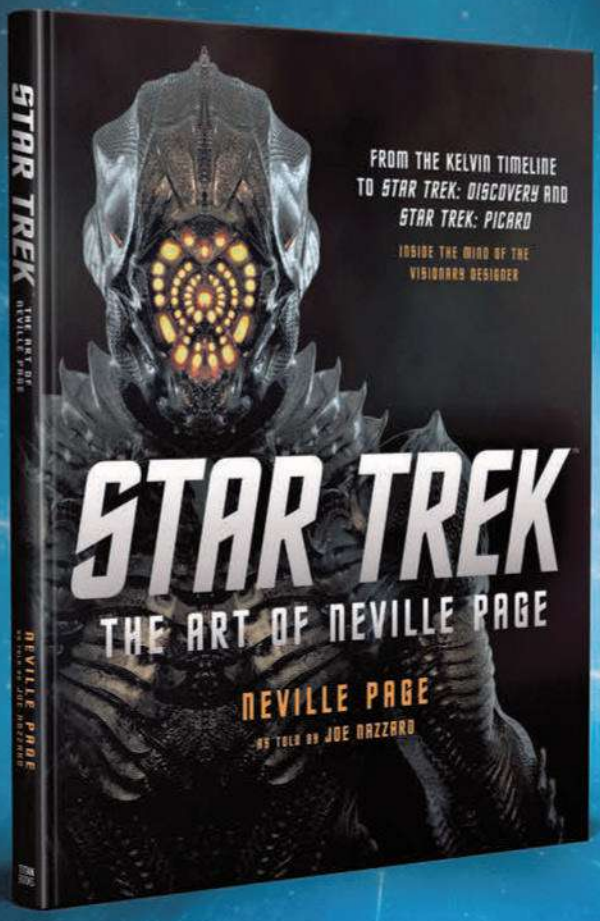
"Remember the only thing that ever really matters. The one thing that gives meaning to our struggles against the darkness, as futile as they might be. *Remember*."

"I will," he promised her.

As he had thousands of times before. As he would countless times again.

He watched the only person he had ever loved dissolve into dust.

His face was still warm where she had touched him. Clinging to her memory, Odo sat down beside the dark, still water. Alone beneath a cold and unforgiving sun, he mustered the faintest ghost of a smile … as he remembered *love*.


STAR TREK
FROM THE KELVIN TIMELINE TO STAR TREK: DISCOVERY AND STAR TREK: PICARD
INSIDE THE MIND OF THE VISIONARY DESIGNER
STAR TREK
THE ART OF NEVILLE PAGE
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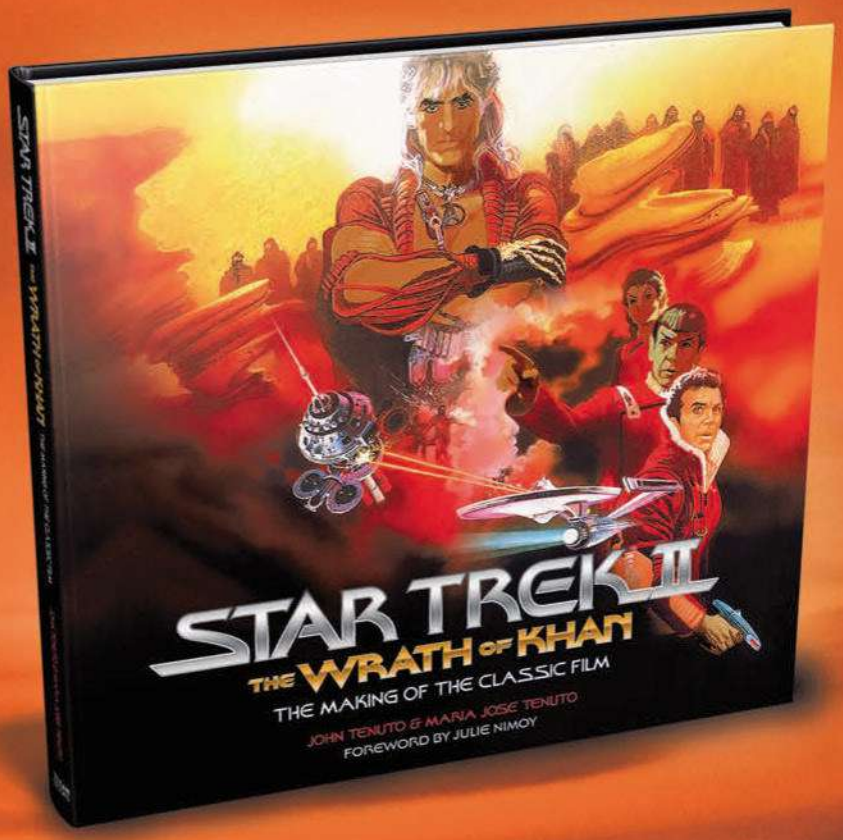


# Star Trek II: The Wrath of Khan

## The Making of the Classic Film

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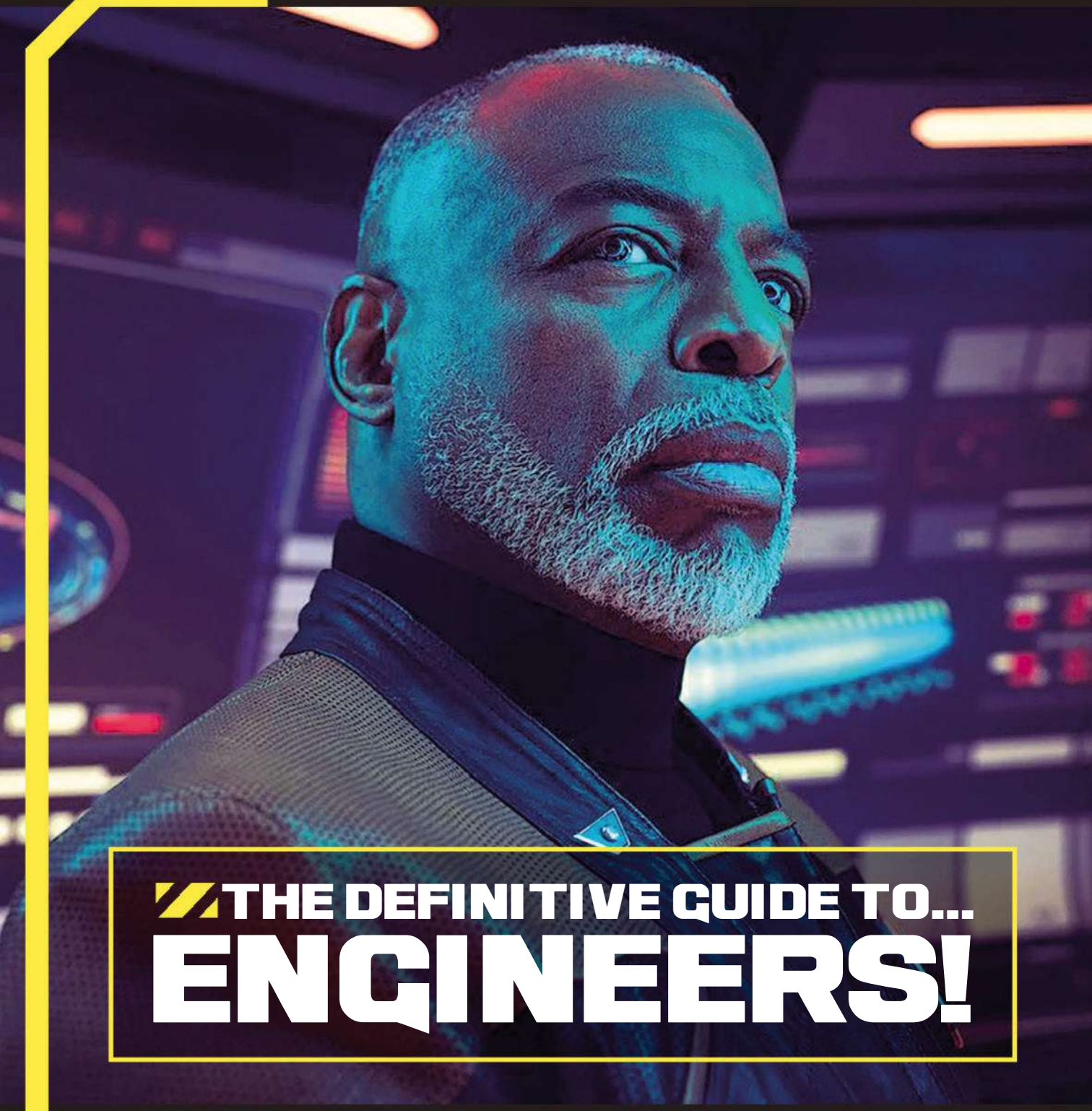


# THE DEFINITIVE GUIDE TO... ENGINEERS!

If the bridge is the brain of a starship, engineering is its heart. The chief engineer is not only central to keeping a Starfleet vessel in fine fettle, they're also vital to all aspects of life onboard. With *Star Trek: Strange New Worlds* ushering in a new chief of engineering in the form of veteran actor Carol Kane as Pelia – highly educated and intelligent, suffering no fools, she solves problems "calmly and brusquely, thanks to her many years of experience" – we present a breakdown of previous key engineers who have gone before. Or after, depending on where we are on the timeline. And which timeline we're on...

WORDS: RICH MATTHEWS

## Montgomery "Scotty" Scott

### LIEUTENANT TO CAPTAIN (JAMES DOOHAN)

- *Star Trek: The Original Series; Star Trek: The Animated Series; Star Trek: The Motion Picture - Star Trek: Generations; Star Trek: The Next Generation; Star Trek: Deep Space Nine; Star Trek: Prodigy*
- **Notable Assignments:** *U.S.S. Enterprise* NCC-1701 and *U.S.S. Enterprise* NCC-1701 Refit (2265-2285); *U.S.S. Excelsior* NCC-2000 (2285); *U.S.S. Enterprise* NCC-1701-A (2286-2293)
- **98 appearances - first chronological appearance:** TOS "Where No Man Has Gone Before" aired September 22, 1966 (Stardate 1312.4; 2265); final chronological appearance: *Prodigy* "Kobayashi" aired January 6, 2022 (2383) as a hologram; most recent appearance: SNW "A Quality of Mercy" aired July 7, 2022, voice only

"I cannae change the laws of physics!?" The undisputed GOAT, Scotty set the template for the quintessential engineer – inspired; passionate; possessive; temperamental; infatuated with their ship. According to the late, great Jimmy Doohan, Gene Roddenberry requested that the Irish Canadian actor adopt a Scottish brogue because he'd observed that all the engineers in old seafaring movies were Scots – effectively doubling Doohan's already copious charm in one stroke.

Scotty's reputation as a miracle worker was well-earned by pulling his ship and crew out of the fire more times than we can count, but also because he was smart enough to give inflated repair times that he could vastly beat to look awesome: "Eight weeks, sir - but you don't have eight weeks, so I'll do it for you in two." He also set the trend for engineers often being lonely, unlucky-in-love workaholics whose primary romance tended to be with their engines – even a hint of romance with Uhura in *Star Trek V: The Final Frontier* came to nothing.

Scotty's ancestry helped illustrate the ideal of Roddenberry's future as a utopian version of American ideals, a galactic melting pot with the shared purpose of exploration and social evolution that is respectful heritage and tradition. We got to see Scotty in a kilt more than once and he even poignantly played the bagpipes at Spock's funeral in *Star Trek II: The Wrath of Khan*.

His final onscreen bow on revered *TNG* episode "Relics" was undeniably melancholic but remained infused with the unstoppable possibilities that Scotty always offered.

## Montgomery "Scotty" Scott Kelvin Timeline,
### LIEUTENANT COMMANDER (SIMON PEGG)

- *Star Trek (2009); Star Trek: Into Darkness; Star Trek: Beyond*
- **Notable Assignments:** *U.S.S. Enterprise* NCC-1701 (2258-2263); Ships: *U.S.S. Enterprise NCC*-1701-A (2263-)

Doohan was a difficult act to follow, but *Mission: Impossible* stalwart Pegg was up to the challenge, infusing the Kelvin Scotty with more humor and slapstick energy. As befitted the shaken-up cocktail of the reboot movies, Pegg's Scotty pulled off many of his Prime Universe counterpart's achievements in short order – with the actor even stepping behind the camera to co-write *Star Trek Beyond*. We haven't quite had the time to fully get to know this Scotty, but we're ever hopeful that a new Kelvin movie will materialise.

## Geordi La Forge
### LIEUTENANT TO LT COMMANDER (LEVAR BURTON)

- *Star Trek: The Next Generation; Star Trek: Generations - Star Trek: Nemesis; Star Trek: Voyager; Star Trek: Picard*
- **Notable Assignments:** *U.S.S. Enterprise* NCC-1701-D (2365-2371); *U.S.S. Enterprise* NCC-1701-E (2372-2380); Fleet Museum (2401-)
- **182 appearances** - first appearance: TNG "Encounter At Farpoint" aired September 28, 1987 (Stardate 41153.7; 2364); most recent appearance: PIC "The Last Generation" aired April 20, 2023 (Stardate: "Shall we say '1'?")

When *TNG* was being cast, *Roots* actor Burton was the biggest name – albeit sporting a modified hair barrette over his soulful peepers to portray the blind helmsman. Geordi's promotion to chief engineer solved a couple of season one problems – the lack of a cast regular in engineering left a big hole in the show's dynamic; and it facilitated greater character evolution for LaForge, whose devotion to the *Enterprise*-D almost rivalled Scotty's. Indeed, with that starship gone, following its crash in *Generations*, Geordi's relationship with its successor never felt quite as affecting (now *sans* visor, thanks to some nifty optical implants – a fact beautifully addressed in season three of *Picard*, which not only saw Geordi reveling in his love of starships and models at the Fleet Museum, but also restoring the D to tear-inducing effect.

It's great that the previously lonely Geordi found love and family post-*TNG* – producing two amazing daughters in Alandra and Sidney – but he clearly still missed the *Enterprise*-D and one can't help but think of his holodeck romance with the simulation of its designer, Leah Brahms. Luckily, the revived starship survived the heroic battle with the neo-Borg, although that sadly meant we didn't get to see Geordi performing his signature emergency containment door roll one more time. Perhaps the most moving aspect of Geordi's return was his reunion with his resurrected best friend, Data. Picard's paternal relationship with the android was always important, but Geordi and Data was the core friendship on *TNG*, flip sides of a technology/humanity coin. The moment where Data sees his best friend again – "Geordi?" – is an all-time classic.

## Reginald "Reg" Endicott Barclay III

LIEUTENANT (DWIGHT SHULTZ)

- *Star Trek: The Next Generation; Star Trek: First Contact; Star Trek: Voyager*
- **Notable Assignments:** *U.S.S. Enterprise* NCC-1701-D (2365-2371); *U.S.S. Enterprise* NCC-1701-E (2372-2380); Starfleet Command Communications Research Center's "Pathfinder Project"
- **12 appearances** - first appearance: TNG "Hollow Pursuits" aired April 30, 1990 (stardate 43807.4; 2366)' most recent appearance: VGR "Endgame" aired May 23, 2001 (stardate 54973.4; 2378; also 2394 & 2404)

In a world of competent professionals, the most atypical spatial anomaly is social anxiety. Amidst his confident, accomplished peers, Reg Barclay's crippling insecurity led to a holodeck addiction, raging hypochondriasis that endangered the ship, and devolution into a spider-creature-thingy. But his mind also proved to be the ideal receptacle for a super-intelligence capable of flinging the *Enterprise* to the far reaches of the galaxy – admittedly not willingly.

Dwight Shultz's turn as Barclay is funny, touching and all-too human and his ultimate redemption playing a crucial role in contacting *Voyager* in the Delta Quadrant to help bring her home brought cheers from the *Star Trek* faithful. Not sure you'd want him running engineering, but definitely on the team.

## Miles O'Brien

CHIEF PETTY OFFICER (COLM MEANEY)

- *Star Trek: The Next Generation; Star Trek: Deep Space Nine; Star Trek: Lower Decks*
- **Notable Assignments:** *U.S.S. Rutledge* NCC-57295 (2346-2364); *U.S.S. Enterprise* NCC-1701-D (2364-2369); Deep Space 9 (2369-2375); Starfleet Academy (2375-)
- **212 appearances** - first appearance: TNG "Encounter At Farpoint" aired September 28, 1987 (Stardate 41153.7; 2364); most recent appearance: LDS "Temporal Edict" aired 20 August 2020 (stardate 57501.4; 2380)

In a franchise dominated by officers and bridge crew, Chief O'Brien is one of the rare "enlisted" Starfleet personnel. This lends the Irishman a grit and determination, working his way up the ranks – and, as we later discover, surviving some pretty horrific incidents. This makes him the perfect candidate for keeping the ragtag station going, fusing Federation and Cardassian tech and methods with spit and tape.

He started out a relatively avuncular-if-stoic transporter technician on *TNG* and, while it was sad to see him leave the *U.S.S. Enterprise*, Meaney was given the chance to really get his teeth into some meaty drama. His everyman status gave rise to the now infamous "O'Brien suffers" trope for a lot of his A-plot episodes, but O'Brien/Meaney's natural humor and twinkle always kept the Chief entertaining even in the middle of torture, capture, warfare, etc.

He also went through a lot. No other engineer got to fight a full-on war onscreen, keeping the station, *U.S.S. Defiant*, and all the runabouts, going.

Unlike his predecessors, O'Brien was a family man, taking wife Keiko and daughter Molly to the station. But the Chief's primary relationship on the show was his bromance with Doctor Bashir. Like Geordi and Data before them, Miles and Julian's friendship blossomed over seven years and their adventures in the holosuites re-enacting historic battles like the Alamo never failed to produce a smile. Never quite as inspired as Scotty or Geordi, O'Brien was the workhorse engineer who beat the odds through sheer, bloody-minded attrition.

## B'Elanna Torres
### LIEUTENANT (ROXANN DAWSON)

- *Star Trek: Voyager*
- **Notable Assignments:** *U.S.S. Voyager* NCC-74656 (2371-2378)
- **168 appearances** - first appearance: VGR "Caretaker" aired January 16, 1995 (Stardate 48315.6; 2371); most recent appearance: VGR "Endgame" aired May 23, 2001 (stardate 54973.4; 2378)

Of all the engineering gigs, this was the toughest. Stranded on the either side of the Galaxy with no starbases, spacedocks or orbital shipyards to help with repairs. No spare parts, nobody else versed in Federation technology. Dealing with being a former Starfleet cadet-turned-"terrorist", now serving on a starship. Oh, and did we mention being a half-human, half-Klingon? It's no wonder Torres could be, well, a bit "prickly". Her Maquis-then-*Voyager* commander Chakotay attempted to quell B'Elanna's aggressive side through sharing his native American spirituality, including finding her spirit animal... which B'Elanna then tried to kill!

But what an engineer. There was no piece of kit in the galaxy that B'Elanna couldn't fix or graft onto Starfleet's bio-neural tech – even Borg bits 'n' bobs. Roxann Dawson excelled at playing this hybrid of Worf, Scotty and Spock, getting some epic scenery-chewing moments and one of the all-time heart-warming – and unexpected – romances, with over confident helmsman Tom Paris. Who doesn't love their declarations of love while floating in space in spacesuits running out of air in "Day Of Honor"?

Dawson also began her successful directing career on *Voyager*, cutting her teeth on episodes "Riddles" and "Workforce: Part II" before going on to helm ten episodes of *Enterprise*.

## Rom
### (MAX GRODÉNCHIK)

- *Star Trek: Deep Space Nine*
- **Notable Assignments:** Deep Space 9 (unknown-2375); Grand Nagus, Ferenginar (2375-)
- **36 appearances** - first appearance: DS9 "Emissary" aired January 3, 1993 (Stardate 46379.1; 2369); most recent appearance: DS9 "What You Leave Behind" aired June 2, 1999 (stardate 52902.0; 2375)

One of the supreme strengths of Ira Steven Behr's *DS9* tenure was the ability to surprise. Not with twists or jolts – although there were plenty – but through allowing characters to evolve in unexpected and deeply rewarding ways. The development of the Ferengi characters embody that ethos best – Quark remained a prime example of his avaricious species, but nephew Nog joined Starfleet and served with valor, and his bumbling, goofy barman brother Rom became a hotshot engineer in the Bajoran militia, finding happiness with Dabo girl Leela. Then he became Nagus, supreme leader to a liberalized, marginally less misogynist Ferenginar!

## Charles "Trip" Tucker III
### COMMANDER (CONNOR TRINNEER)

- *Star Trek: Enterprise*
- **Notable Assignments:** *Enterprise* NX-01 (2151-2161 - deceased); Columbia NX-02 (2154)
- **97 appearances** - first appearance: ENT "Broken Bow" aired September 26, 2001 (2151); most recent appearance: ENT "These Are The Voyages..." aired May 13, 2005 (stardate 47457.1; 2370 - holo-sim; 2161)

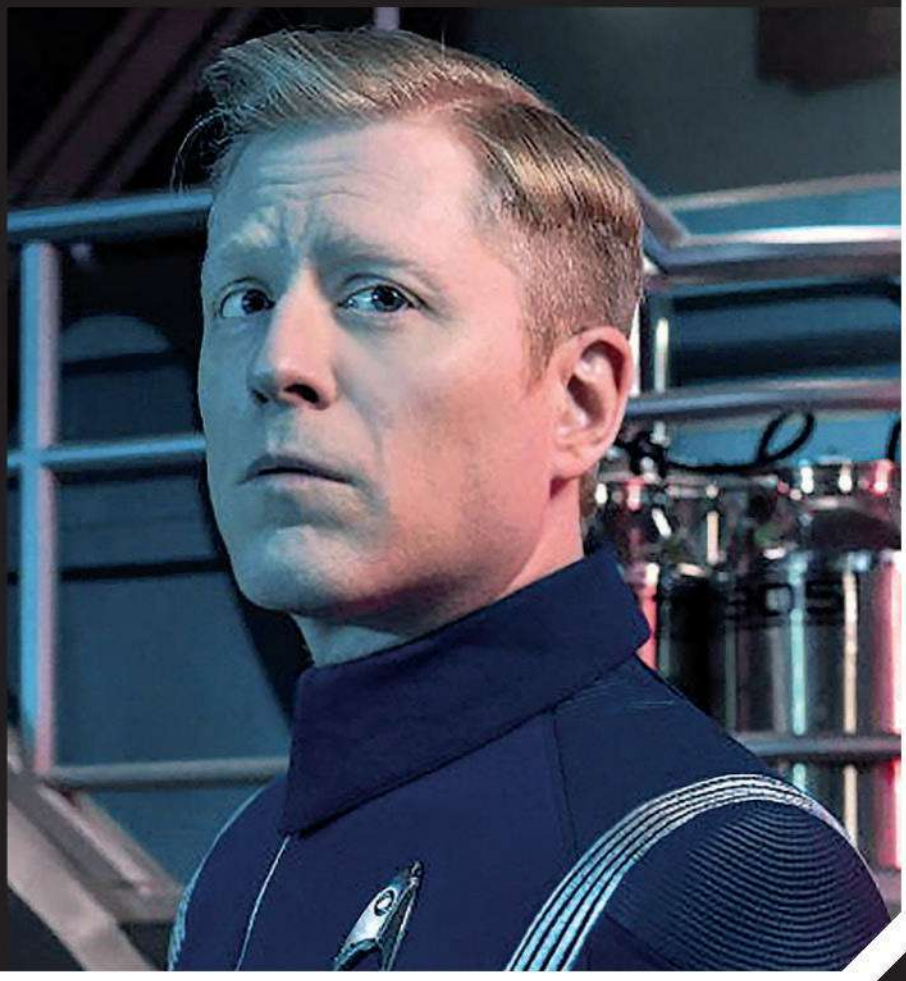
If *Star Trek* ever had a space cowboy, it was Trip. Named for being the third – therefore "triple" – Charles Tucker, Florida-raised Trip was a self-taught engineering whiz who started out fixing boats before joining nascent Starfleet. Rambunctious, playful, and hot-headed, even his best friend Jonathan Archer (also his Captain) had trouble taming him. During his time pioneering many of the systems and technologies that would become Starfleet standard, Tucker became pregnant with an alien baby, was cloned, died and resurrected, got it on with a Vulcan, then died again saving Archer's life (this time for good – thankfully only in the final episode). Sadly, the NX-01 crew also suffered through the Xindi war, which saw Trip's beloved sister Elizabeth killed. And even though he too paid the ultimate price, Trip's efforts proved crucial to the formation of the Federation. If he hadn't violated orders to save Archer, the UFP may never have happened.

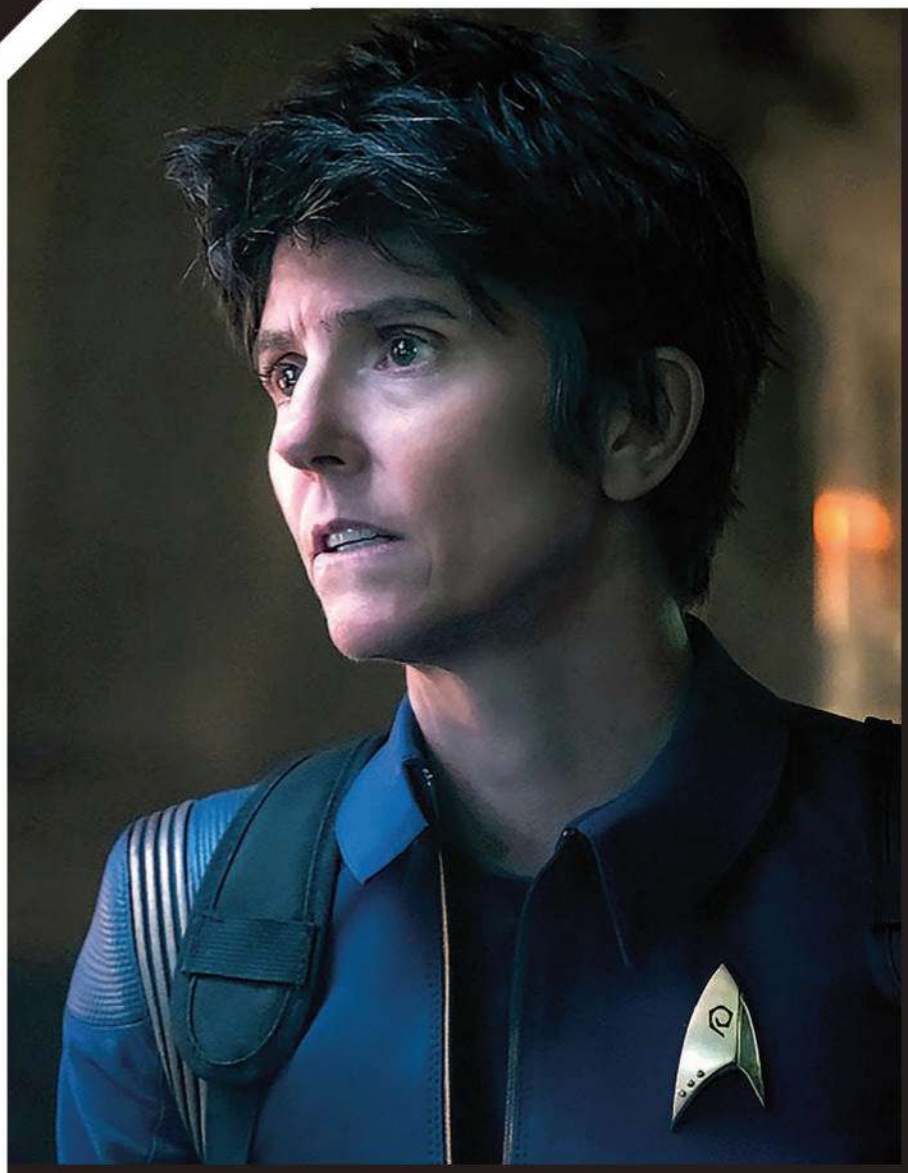
## Paul Stamets
### LIEUTENANT TO LIEUTENANT COMMANDER (ANTHONY RAPP)

- *Star Trek: Discovery*
- **Notable Assignments:** *U.S.S. Discovery* NCC-1031 & NCC-1031-A (2256-2258; 3190-)
- **52 appearances** - first appearance: DSC "Context Is For Kings" aired September 24, 2017 (Stardate 1207.3; 2256); most recent appearance: DSC "Coming Home" aired March 17,2022 (3190)

Rarely has the metaphor "heart of the ship" been so literal, as Paul had to literally plug himself into *Discovery* to operate the spore drive and navigate the mycelial network. With Stamets as an organic navigation computer, *Discovery* became invaluable in winning the Klingon War – even though it was slowly killing his brain. His role blurs the line somewhat between science, navigation and engineering but as he was essential to all aspects of the spore drive and also handy with all aspects of technology, he gets prime position in this guide – particularly when teamed with Reno.

Beyond his exemplary scientific credentials, Stamets and actor Anthony Rapp represent one of *Star Trek*'s most significant strides in depicting positive LGBTQIA+ relationships, with Stamets and ship doctor Hugh Culber (Wilson Cruz) in a committed partnership – even beyond death (and resurrection) and temporal relocation.





## Jett Reno
### COMMANDER (TIG NOTARO)

- *Star Trek: Discovery*
- **Notable Assignments:** *U.S.S. Hiawatha* NCC-815 (unknown-2257); *U.S.S. Discovery* NCC-1031 and NCC-1031-A (2257-2258; 3190-)
- **14 appearances** - first appearance: DSC "Brother" aired January 17, 2019 (Stardate 1025.19; 2236); most recent appearance: DSC "Coming Home" aired March 17, 2022 (3190)

It's hard to know how much of Reno's crazy is a result of prolonged cabin fever from being stranded on the crashed Hiawatha, but thankfully the acerbic wit of Tig Notaro takes the edge off the mercurial engineer's more anti-social characteristics.

Notaro was instrumental in Reno's first name, after commenting to long-time friend, and executive producer, Alex Kurtzman that "Denise" needed to be "taken up a notch," suggesting a tribute to American rocker Joan Jett – fitting because you'd be hard-pressed to think of more rock'n'roll engineer.

## Andarithio "Andy" Billup
### LIEUTENANT COMMANDER (VOICED BY PAUL SCHEER)

- *Star Trek: Lower Decks*
- **Notable Assignments:** *U.S.S. Cerritos* NCC-75567 (2380-)
- **19 appearances** - first appearance: LDS "Second Contact" aired August 6, 2020 (Stardate 57436.2; 2380); most recent appearance: LDS "The Stars At Night" aired October 27, 2022 (stardate 58499.2; 2381)

Shy and somewhat geeky, royal-born Billups quietly excels onboard the *Cerritos* under Captain Freeman. His love of engineering is so deep that he renounced his status as heir to the throne of Hysperia to join Starfleet. Unfortunately for him that means a life of celibacy as Hysperian tradition dictates that losing his virginity would trigger his ascension to the throne. Luckily for him – and the *Cerritos* – he has difficulty talking to women, so his chastity remains intact.

## Hemmer
### LIEUTENANT COMMANDER (BRUCE HORAK)

- *Star Trek: Strange New Worlds*
- **Notable Assignments:** *U.S.S. Angelou* (unknown); *U.S.S. Enterprise* NCC-1701 (2259 - deceased)
- **Six appearances** - first appearance: SNW "Strange New Worlds" aired May 5, 2022 (Stardate 1739.12; 2259); most recent appearance: SNW "All Those Who Wander" aired June 30, 2022 (stardate 2510.6; 2259)

An Aenar – a predominantly blind sub-species of Andorians, with "ice blue/white" appearance – pacificist Hemmer possessed telepathic abilities that effectively neutralised his blindness, and also came in handy resisting the Jonisian Nebula alien consciousness that turned the *Enterprise* into a fairy-tale kingdom. A somewhat aloof and grumpy character, Hemmer mellowed through his interactions with the crew, especially with cadet Uhura in whom he saw real potential and a reflection of his life purpose to "fix what is broken". Alas, we didn't get much time with Hemmer as he sacrificed himself once infected with Gorn eggs, considering saving the crew the culmination of a good life.

# THE OTHER GUYS...

**MacDougal** (Brooke Bundy) – TNG chief engineer who vanished after "The Naked Now".

**Lieutenant Commander Argyle** (Biff Yeager) – bearded senior staffer who didn't last while TNG continued its search.

**Logan** (Vyto Ruginis) – last of the revolving engineers until Geordi pulled on the gold for TNG season 2. Riker implies in "Where No One Has Gone Before" that three chiefs might have served simultaneously.

**Olson** (Greg Ellis) – Kelvin *Enterprise*'s gung-ho chief engineer who got incinerated by Nero's drilling beam.

**Kelby** (Derek Magyar) – *NX-01* crewmember, who took over when Trip transferred to the *Columbia*.

**Joe Carey** (Josh Clark) – *Voyager*'s assistant chief who should have taken over when the unnamed Chief was killed by the Caretaker's displacement wave.

**Nog** – field promoted to chief engineer of the *Valiant* during the Dominion War. Following the loss of his leg in battle, Nog was changed and never re-assumed his starship role, choosing to stay on DS9.

**Louvier** – Hemmer's predecessor on Pike's *Enterprise*, tasked with stripping out the holo com system for a "good old fashioned viewscreen".

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# STAR TREK COMICS
# *Relatively Speaking*

WORDS: RICH HANDLEY

Family has been a *Star Trek* theme since the 1960s. The original series revealed Spock's parents, Sarek and Amanda, as well as Jim Kirk's brother Sam. *The Animated Series* mentioned Leonard McCoy's daughter, then the films added Scotty's nephew Peter Preston, Kirk's son David Marcus, McCoy's dying father David, and Spock's brother Sybok. *The Next Generation* spotlighted the relatives of every major character, and on the shows that followed, the families of Benjamin Sisko, Miles O'Brien, Quark, Paul Stamets, Beckett Mariner, and Joseph M'Benga have taken center-stage.

The same is true for the licensed literature. The novels have introduced Kirk's parents (George and Winona, featured in the 2009 film), Spock's son (Zar), and numerous others, and the comics have followed suit, welcoming many new family members into the fold. Let's revisit five decades of comic-created character kin. Grab some Klingon potato salad and your Andorian swim trunks, for we're hosting a four-color family reunion.

## *Star Trek: The Original Series*

By far, the crew for whom the comics have added the most family is that of James T. Kirk. Gold Key's *The Enterprise Logs* #1, for example, contains Kirk's confidential "psycho-file," detailing his backstory. He's said to be the "only surviving son of Col. Benjamin Kirk of the Klingon Repulsion," providing a different name and fate for Jim's dad, while overlooking the existence of older brother Sam.

When Sam and Aurelan Kirk perished in "Operation – Annihilate!", only their son Peter was present. "What Are Little Girls Made Of?" indicated the couple had two other children, and the comics have several times explored what became of them, albeit inconsistently, though both DC's *The Ashes of Eden* and IDW's *Year Four: Enterprise Experiment* imply Peter to be an only child.

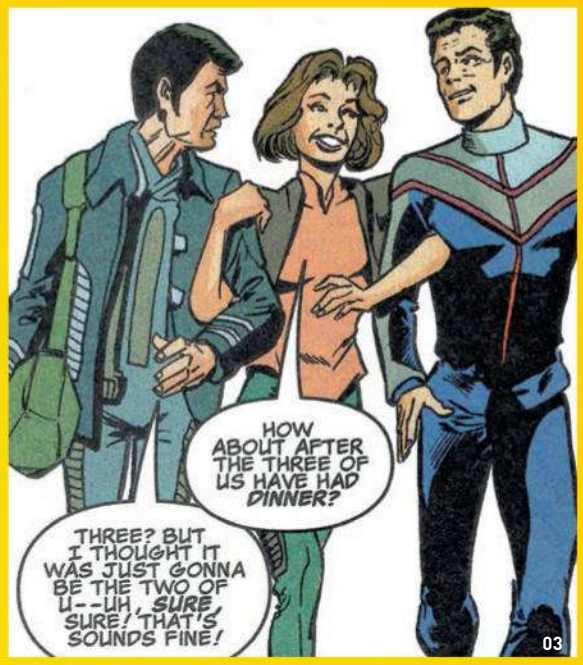
Other family members include Uncle Henry, deceased (DC's *Who's Who in Star Trek* #1) and half-Romulan daughter T'Kir (DC's *Debt of Honor* and *The Next Generation Special* #2). A 24th century relative, Jamie Samantha Kirk, shows up in Malibu's *Blood & Honor*, and the novel *Fire with Fire* hints that she is Sam's granddaughter.

As for Spock, despite his being an immensely popular character, the Vulcan has only been given a single new family member in comics: his

Peter's brothers have appeared in multiple comics, each time with different names: Brett and Robbie (DC's *Star Trek* #74), Adam and Jason (DC's *Star Trek Special* #3), Marcus and Virgil (WildStorm's *Star Trek Special*), and George and Gregory (IDW's *New Visions* #14). Compounding the confusion, they're called Alexander and Julius in the novel *The Last Roundup*, while the video game *Away Team* dubs one of them Craig. The boys have an Aunt Riselle, per DC's *Special* #3 –presumably on their mother's side, since the WildStorm one-shot mentions their being raised by Aurelan's sister.

NOBODY SUSPECTED THE LONE FIGURE WORKING STEADILY IN THE CIRCUITRY CENTRE.
You're doing well, Horek! All the sensor systems must be reconnected in such a way, to present the instruments with an ENTIRELY false picture...
...positions! Indicators, course and direction sensors — EVERYTHING must be completely reversed!
IT HAD TO BE DONE FAST! FOR SPOCK, THE MENTAL STRAIN WAS TERRIFYING - BUT HE COULDN'T AFFORD TO LET UP FOR A SECOND!
01

YOU MIGHT HAVE MENTIONED SHE'S A XENOZOOLOGIST!
WHAT DID YOU THINK I TAUGHT— COOKING AND SEWING?
SPEAKING OF COOKING, I SPOTTED A GREAT SEA-FOOD HOUSE NEAR HERE!
LATER, AS BARBARA LEAVES THE TABLE...
I'M GLAD THE KNIVES AREN'T TOO SHARP HERE! I THINK SHE'S AFTER MY SKIN, McCOY!
THAT'S SOMETHING ELSE I NEGLECTED TO MENTION! BARBARA'S MOTHER WASN'T CUT OUT TO BE A STARSHIP DOCTOR'S WIFE! SO—
02


HOW ABOUT AFTER THE THREE OF US HAVE HAD DINNER?
THREE? BUT I THOUGHT IT WAS JUST GONNA BE THE TWO OF U--UH, SURE, SURE! THAT'S SOUNDS FINE!
03

cousin Horek, exclusive to the weekly British strips. Horek was introduced in *TV21 & Joe 90* #32–38 as a navigator on the Federation guardship *Dorado*, and he helped the *U.S.S. Enterprise* crew quell a mutiny aboard that vessel via a long-range mind-meld. Not surprisingly, this arc ranks among the best of the British strips.

McCoy's daughter, Joanna, debuted in *The Making of Star Trek*, by Stephen E. Whitfield and Gene Roddenberry. She was featured in the script to "The Way to Eden" but was reworked as Irina Galliulin, and she was referenced in the cartoon's "The Survivor." Gold Key picked up on this – though in typical fashion, it got her name wrong. Thus, *Barbara* McCoy is featured in issues #40 and 43, with no mention of Joanna. The xenozoologist and college professor briefly serves aboard the *Enterprise*, during which she and her father repair their estranged relationship.

Joanna herself has appeared as well, starting with Marvel's *Star Trek* #13, in which she's engaged to Vulcan Ambassador Suvak until his tragic demise. Marvel's *Star Trek: Untold Voyages* #3 introduces a second betrothed, Paul, which also ends badly. In both Marvel tales, Joanna is estranged from her dad, is captured by a villain, loses a fiancé, and forgives Bones after being rescued. In neither story does McCoy's ex-wife appear, though she shows up in the daily newspaper strip "The Real McCoy."

Leonard McCoy's ex is married to an old medical rival, Anton Zauber, whom she's helping steal McCoy's career, name, medical patents, and even face. Writer Thomas Warkentin christens her Joann, a name oddly similar to Joanna. DC's *Who Who in Star Trek* #1 calls her Gillian, while the Kelvin timeline's Bones has divorced Pamela Branch, per IDW's *Star Trek* #17. Like Kirk's nephews, McCoy's wife has multiple names in the novels and games, including Honey McCoy, Jocelyn Treadway/Darnell, Elinor Lee, and Miriam.

**01** Spock's cousin Horek appeared in strips published in the British weekly comic, *TV21* & Joe 90 in the early 1970s

**02** Barbara McCoy, daughter of Leonard in the Gold Key run.

**03** Joanna McCoy, as portrayed in *Untold Voyages*

Other relatives include a "multi-great grandfather" from Ireland (IDW's *Leonard McCoy, Frontier Doctor* #1), a favorite uncle who'd inspired his interest in medicine and Starfleet (*Who's Who in Star Trek* #1), and 24th-century descendant Captain McCoy (Malibu's *Deep Space Nine* #9). Additionally, IDW's *Star Trek* #17 introduces father David's Kelvin counterpart, while issue #32 mentions a Granny McCoy.

Montgomery Scott's family is also represented in the comics. Gold Key's *Star Trek* #40 mentions a brother Robby, and Kelvin-timeline Scotty's brother is named Robbie Scott as an intentional homage, in IDW's *Star Trek* #19. The *Wrath of Khan* had introduced Peter Preston, and the novelization of *The Search for Spock* had added Peter's sister Dannan Stuart. Thus, while exploring Scotty's past in DC's *Star Trek Annual* #3, writer Peter David incorporates Dannan and showcases her mother, Scotty's sister Fran, who grievingly blames her brother Monty for his nephew's death.

Scotty's nephews rarely fare well, for another, Brian, is said to

have died in a cloning program, in the newspaper strip "Send in the Clones." His death hits Scotty just as hard as Peter's, leaving the engineer with a bigoted bias against cloning. Yet another nephew, Chris Scott, appears in issues #11–12 of IDW's Kelvin monthly. Chris thankfully doesn't die, though he does get into trouble with an unauthorized tribble-based transporter experiment. Issue #19 of that series mentions a Scott having served aboard the *H.M.S. Enterprise*. Scotty's most notable family member, however, is Glynnis Campbell – his late wife, introduced in DC's third annual.

While the onscreen reveals of Sybok and Michael Burnham as Spock's never-mentioned siblings met initial pushback, Glynnis proved to be an immediate fan favorite. Her relationship with Monty, told in reverse chronological order from her death as an old woman to when the two met in their youth, is romantic, poignant, and often amusing. Even though she'd not been mentioned prior to the annual, their marriage feels organic, much to the author's credit. The novel *Forgotten History* references these events, and issue #10 of DC's second *Star Trek* series shows Glynn's gravestone near Peter Preston's.

The comics have not much explored Nyota Uhura's family, though IDW has introduced an Uncle Raheem in the Kelvin reality. After sacrificing himself to save others in *Star Trek* #18, he appears as a "walking vision" in *Boldly Go* #9. Uhura's parents also show up – unnamed, though other sources call them M'Umbha (an early script to "The Man Trap") and Alhamisi (the novel *Living Memory*).

**04** Yuki Sulu, Hikaru's sister in the Kelvin timeline, is part of Section 31, according to IDW's comics set in that reality

**05** Before *The Next Generation* named Maurice, Yvette, and Robert Picard, DC provided an alternate family for Jean-Luc: parents Claude Sr. and Christine

**06** The great love of Montgomery Scott's life was wife Glynnis Campbell, featured in DC's *Star Trek Annual* #3

Pavel Chekov's family has been explored to some extent. He experiences nightmares of his father being murdered in issue #19 of DC's first *Star Trek* series, while ex-fiancée Julia Crandall is featured in issues #58 – 60 of the second iteration. Chekov's cousin Nina Popov joins the *Enterprise* crew as an intern for issues #25 – 28 of the latter run, and she dates Hikaru Sulu despite their age difference, which the over-protective Pavel dislikes. The comics have given Sulu an inordinate number of love interests, in fact. That's a topic for another article, but one is worth noting – because she's *related* to him.

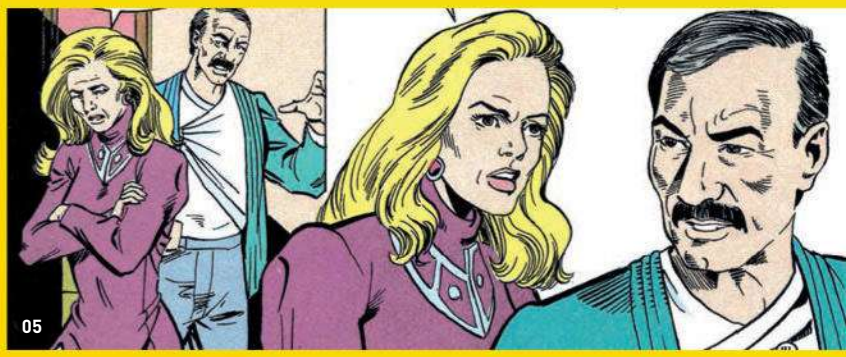
DC's *Star Trek* #20 reunites Hikaru with the love of his life, Keiko Hatoyama, a cousin on his mother's side (hopefully not a first cousin). Here, Sulu hails from Mountaindove Station, where the capitalistic Hatoyama clan produces cyber-suits. This story names the mother Kalea Graef Hatoyama and introduces a family patriarch, Kiyomori Hatoyama. Not long thereafter, though, DC *Who's Who in Star Trek* #2 would dub his parents Momiko and Hosato Sulu. The novels use different names as well.

The DC tale contains no Sulu siblings, but Hikaru's sister in the Kelvin timeline, Yuki Sulu, appears in issues #25 – 28 of that reality's monthly IDW comic, as well as in the *Star Trek: Khan* miniseries. Yuki is a Section 31 operative under *Star Trek Into Darkness*'s Admiral Marcus, which causes a schism between the siblings since the alternate Hikaru had turned down such a posting.

Janice Rand has been assigned several new relatives. Marvel's *Voyager* features Josh Rand, a recurring member of Kathryn Janeway's crew, confirmed to be Janice's direct descendant in issue #10, which also introduces his aunt, Athena Rand. What's more, the comics have given Janice a pair of ill-fated life partners: husband Kadan, driven insane (Marvel's *Star Trek* #12), and dead fiancé Andrew Calloway (IDW's *New Visions* #2).

Christine Chapel and Chief Kyle are the only primary

04


05

or recurring *Original Series* characters not to gain new family in the comics. On the other hand, the films' Saavik gains a betrothed, Xon, in DC's *Star Trek* #7–8, paying homage to the aborted *Star Trek: Phase II*, while Marvel's *Starfleet Academy* costars Matthew Dennis Decker, the grand-nephew of *The Motion Picture*'s Will Decker, as Nog's classmate. In addition, IDW's *New Visions* #2 introduces 40 generations' worth of *Enterprise* crew descendants, who are erased from existence in timey-wimey fashion.

### *Star Trek: The Next Generation*

When it comes to comics kin, nothing compares to Kirk's crew. The comics have created more relatives for the 1960s show than for all 11 other *Trek* series combined. As one might expect, *The Next Generation* comes in a distant second.

Perhaps the best example is DC's *The Next Generation Annual* #1, a Q-centric story co-written by actor John de Lancie that explores Jean-Luc Picard's family in another time track, "Tapestry"-style. The annual was published before the Picards were named on TV, but it's among DC's finest adventures, nonetheless. The comic also mentions an Aunt Yvonne, and DC's *Star Trek Annual* #3 has a cameo from Admiral Henri Picard, a 23rd century ancestor who accepts Scotty into Starfleet Training School.

In the Q annual, Jean-Luc's brother (named Robert in "Family") is Claude Jr., while his parents (Maurice and Yvette, per "Tapestry" and "Chain of Command," recently of *Star Trek: Picard*) are Claude Sr. and Christine. Q grants Picard knowledge of how the galaxy would have been far worse off had his dictatorial brother not died as a boy, helping Jean-Luc let go of long-held pain and guilt. It's a tale no less poignant for having been rendered apocryphal.

GLYNN... YOU'RE SO CALM ABOUT IT ALL.
IT'S NOT LIKE WE'VE NEVER BEEN THROUGH THIS BEFORE, MY LOVE. THE BLOOM IS OFF THE ROSE, SO TO SPEAK.
06

## Old Policies on New Relationships

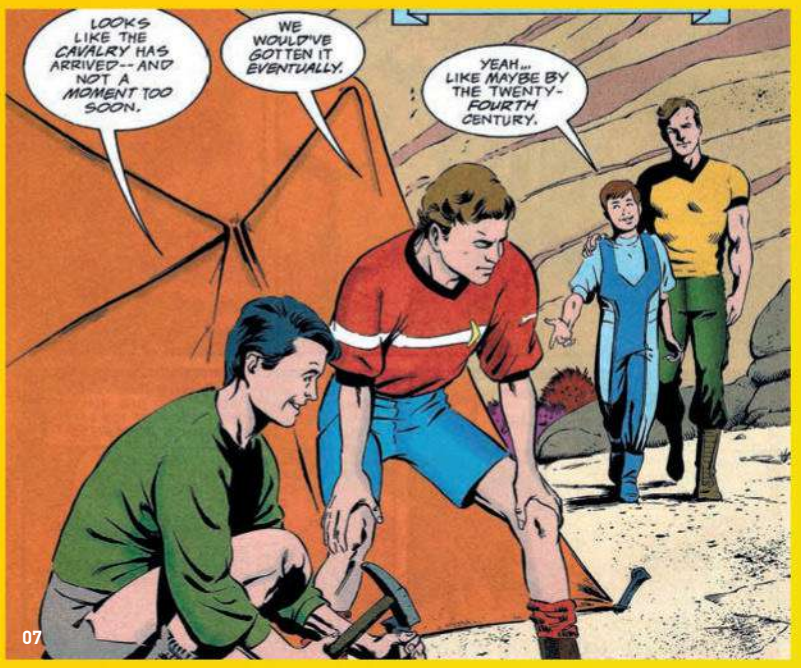
Historically, Paramount and CBS have not forbidden publishers from introducing family members. Most comic companies haven't prohibited it either, and the TV and film writers are free to ignore such characters' existence. Louise Simonson, who edited Marvel's post-*The Motion Picture* run, says the studio and Marvel had "no policy on creating relatives, one way or another."

Robert Greenberger, who helmed DC Comics' long-running *Trek* line, recalls, "DC had the benefit of obtaining the license to all of *Star Trek*, so if a family member had ever been mentioned but not seen, we could play with that. As most long-time readers know, we had a liaison [Richard Arnold] that tried to be far more restrictive about what we could do, but I do not recall any issues regarding family members. I personally was okay if the writer had a notion that directly impacted the core characters. It wasn't anything I was looking to explore, but I wasn't against it."

On the other hand, Tim Tuohy took a different approach while editing Marvel's second iteration. "I had to worry more about shipping dates and getting artists who could make the characters look like the actors," he explains. "If a writer wanted to [add new family], I might have nixed the idea at the outset. I had to really lobby hard to get the *Enterprise*-E into the book. It was more difficult than you could believe. I could just imagine what would have happened if I'd tried to introduce a previously unseen relative."

Malibu Comics cofounder Tom Mason notes, "*Deep Space Nine* was a relatively new *Star Trek* series, and we were new in our relationship with Paramount. I didn't want to push too hard for a story about Odo's grandmother or O'Brien's identical cousin or whatever... My first priority was to make sure the flagship *DS9* title came out every month, and my second priority was to get a companion book, miniseries, or special project on the schedule as quickly as possible. Worf's rambunctious sister visiting on spring break wasn't going to get me there."

Editor Jeff Mariotte says there were no conversations or policies about families during the WildStorm era. "If it happened," he says, "I was fine with it, and I certainly never told anybody not to do it for any reason." Meanwhile, IDW editor Heather Antos says family has not been an issue on the titles she's overseen. While the publisher added a few relatives prior to her editorship, Antos notes, "I've never had to deal with this thus far in my tenure."


LOOKS LIKE THE CAVALRY HAS ARRIVED-- AND NOT A MOMENT TOO SOON.
WE WOULD'VE GOTTEN IT EVENTUALLY.
YEAH... LIKE MAYBE BY THE TWENTY-FOURTH CENTURY.
07

08

Surprisingly few new relatives exist in the comics for most other *Enterprise*-D characters, with there are none at all for Data, Tasha Yar, Deanna Troi, or the Crushers. Geordi La Forge gains a "moon-sister" and "moon-nephew," Kastren and Kalonis, in *The Next Generation Annual* #3, while William Riker's stepmother Brenda Sorenson appears in DC's *The Next Generation* #71–75, married to Kyle Riker, and the two bond quite charmingly. DC's *Shadowheart* miniseries, moreover, mentions the protective older brother of Worf's adopted father, Sergey Rozhenko.

Jackie Pulaski, the daughter of Katherine Pulaski, debuts in Malibu's *Deep Space Nine* #3 – 4, and Terry Oliver, from DC's *The Next Generation* #39 – 44, is implied to be Pulaski's daughter as well, though that isn't stated outright. The most amusing addition is perhaps Ro Mudd, a smuggler in the Kelvin timeline. Featured in IDW's *Countdown to Darkness* and the video game *Fleet Command*, she's Harry Mudd's daughter – and given her name and half-Bajoran nature, she also appears to be Ro Laren's ancestor.

**07** Jim Kirk's three nephews have gone by several different names in the comics.

**08** Aholialili Sato serves in the USS *Theseus* crew in IDW's ongoing Star Trek series.

**09** Emperor Alexander ruled the Terran Empire following the disappearance of his cousin, Empress Philippa Georgiou, in IDW's *Discovery: Succession*

## Family-Friendly on the Final Frontier

Following *The Next Generation*, the number of new relatives drops off dramatically. Few *Deep Space Nine* comics have seen print compared to other shows, so few familial relationships have been established. For Ben Sisko and Kassidy Yates, IDW provides a name for their child, Sarah, in Sisko's ongoing *Star Trek* comic. Previously, that child had been called Rebecca Jae in the novels, as well as Jonathan in the short story "The Dreamer and the Dream" (the baby's gender was not specified onscreen).

Jadzia Dax gains an untrustworthy ex-fiancé, Gwyn, in Malibu's *Deep Space Nine* #18 and 31. O'Brien mentions an Uncle Sean in DC's *The Next Generation* #19. IDW's *Hive* miniseries indicates the Borg assimilated Kira Nerys's brother (either Kira Reon or Kira Pohl, her onscreen siblings). And a Julian Bashir ancestor, Juliet Bashir, exists in the Kelvin timeline, according to IDW's *Starfleet Academy* miniseries. No new relatives have been introduced for the *Star Trek: Voyager* cast, though Janeway earns a "battle sister" in Marvel's *Voyager* #11 –13. Several have been created for *Star Trek: Enterprise*'s cast, however – surprising, given the near-complete lack of *Enterprise*-based comics.

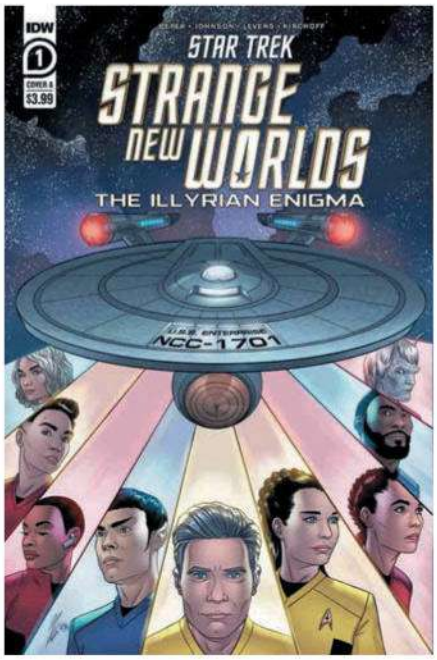
Lieutenant Kira Archer, a descendant of Jonathan Archer (and possibly Kira Nerys) shows up in *Hive*, while David Reed, Malcolm Reed's Kelvin timeline kin, appears in IDW's *Star Trek* #20. Moreover, a Travis Mayweather descendant crops up in *Year Five* #2, and the Sisko monthly co-stars Hoshi Sato's Andorian descendant on the USS *Theseus*, Aholialili "Lily "Sato – who, like her father Eshrine Sato, followed in Hoshi's footsteps as a communications officer.

So far, no comics have featured new family members for characters created for *The Animated Series*, *Lower Decks*, or *Prodigy*, though that could change given IDW's aggressive release schedule. Likewise, while there are comics based on *Star Trek: Picard*, those have yielded no relatives either.

That leaves *Discovery* and *Strange New Worlds*, and IDW's comics have provided slim pickings for each. The *Discovery: Succession* miniseries features Emperor Alexander, a cousin to Empress Philippa Georgiou, while Marvel's *Star Trek: Early Voyages* line christens Christopher Pike's dad Josh Pike and gives him an Andorian godfather, Admiral Mahirn. (Granted, *Strange New Worlds* hadn't yet existed when *Early Voyages* was published, and the *Enterprise* crew rosters in both tellings vary greatly.)

Both Pike and Sato have Andorian family members, while Kira has half-human relatives in two universes. That's little surprise in a mythos in which hybrids like Spock, B'Elanna Torres, and K'Ehleyr are not uncommon. Family trees are the ultimate expression of *Star Trek*'s philosophy, with infinite diversity spawning infinite combinations. But it's not just bloodlines or species that define relationships. In the comics, as on TV, each crew views their comrades and friends as kin. When it comes to family, it's all relative.

## Strange New Comics




Despite layoffs and restructurings, IDW is going strong on the *Star Trek* front, with many new series on the horizon. The monthly *Trek* title from Collin Kelly and Jackson Lanzing continues to chart the post-*Deep Space Nine* adventures of Ben Sisko, Beverly Crusher, Montgomery Scott, Data, and Tom Paris, while Christopher Cantwell's *Star Trek: Defiant* chronicles new voyages for Worf, B'Elanna Torres, Spock, Lore, and Ro Laren. With *Deep Space Nine: The Dogs of War*, *The Motion Picture: Echoes*, and *Day of Blood* all concluding, here are the latest series to watch out for.

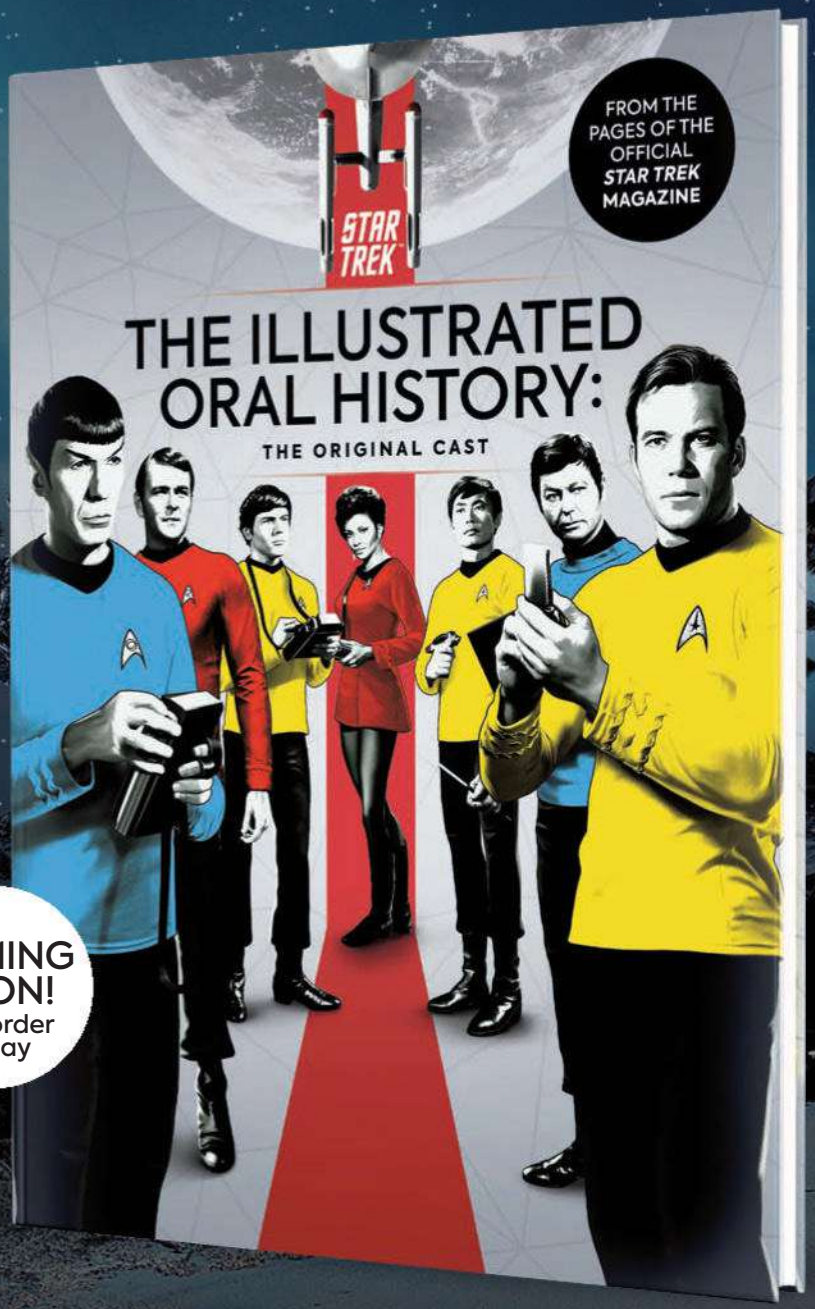
As a follow-up to 2023's *Strange New Worlds: The Illyrian Enigma*, IDW will present a second miniseries, *The Scorpius Run*, from *Voyager* novelist Kirsten Beyer (a *Discovery* staff writer and *Picard* executive producer) and Mike Johnson (a veteran of many IDW *Star Trek* titles), along with artists Angel Hernandez (*Star Trek/Green Lantern*, *Manifest Destiny*, and other *Trek* lore) and Michael Cho (DC's *Action Comics* #1000 and the webcomic *Papercut*). This time, Captain Christopher Pike and the *Enterprise* crew venture to the Scorpius Constellation, where they find themselves trapped in unexplored space, unable to contact Starfleet.

Ryan North's inaugural *Lower Decks* miniseries was well received, and the latest comic featuring that TV show ties in with IDW's *Day of Blood* crossover (spanning *Star Trek Free Comic Book Day* 2023, *Day of Blood* #1, *Star Trek* #11-12, and *Defiant* #6-7). This supplemental one-shot, *Day of Blood: Shaxs' Best Day*, is again written by North, with art from Derek Charm (IDW's *Starfleet Academy*), and it recounts the saga's events from the viewpoint of Lieutenant Junior Grade Shaxs. The comic details the Bajoran Starfleet officer's "beast-mode brawl" and showcases, as IDW describes it, "all the behind-the-scenes Klingon-zealot butt-kicking in full animated glory."

Writer Chris Sequeira (DC Comics' *Justice League Adventures* and Caliber Comics' *Sherlock Holmes: Dark Detective*) and artist Joe Eisma (who partnered with Wil Wheaton for a story in *Star Trek 400th Issue*) created the four-issue *Star Trek: Holo-Ween*, featuring the franchise's recreational chamber of holographic horrors, the starship holodeck. After surviving a harrowing passage through a solar storm, Captain Jean-Luc Picard and his crew relax by celebrating the Earth holiday Halloween. But amidst the sweets and festivities, crewmembers begin to vanish. It's a good day to trick-or-treat.

Finally, from author Sam Maggs (*Star Trek: Waypoint*) and Italian cartoonist Ornella Greco comes *Star Trek: Picard's Academy*, an ongoing series following in the footsteps of DC's *Star Trek Annual* #2 (detailing James Kirk's Academy days) and the acclaimed *Starfleet Academy* comics from Marvel and IDW (starring *Deep Space Nine*'s Nog and a team of Kelvin-timeline cadets, respectively). Before becoming a Federation legend – and golem – Picard had attended the Academy, determined to surpass his classmates on the daunting Evasive Maneuvers exam. He'd hoped to graduate early but had overlooked that the test was a group project designed to teach cooperation. Thus, he now has little choice but to befriend his fellow students, something the arrogant cadet does not relish.

# THE STORY OF *STAR TREK* TOLD BY THE PEOPLE WHO KNOW IT BEST

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# TREK THROUGH LIFE

**FANDOM AT THE FINAL FRONTIER!**

WORDS: JAY STOBIE

01

02

03

04

## COSPLAY COLLECTIVE:

*Assimilating knowledge and stories from our fandom's finest costumers.*

### Going for a Space Walk

Chris Smith has always enjoyed making *Star Trek*–related costumes. "First, I made a Borg before I knew how to sew, then taught myself to sew and made duty uniforms," explains the cosplayer. Chris then turned his sights to an even greater challenge, when he set out to recreate two of the most memorable environmental suits in the history of the franchise: one from the spacewalk in *Star Trek: First Contact* and another based on those kept aboard the *Enterprise* NX-01.

Creating spacesuits was an endeavor that required all the skills Chris had assembled. "I started with the *First Contact* suit, then proceeded to create the *Enterprise* spacesuit," explains Chris. "To my knowledge, [it] had never been done… It was a much higher difficulty and is my favorite costume in all of *Star Trek*, so I was very motivated to make it." Needless to say, the results are clearly out of this world.

### A Triumph with Tribbles

When a pom pom she spotted at the store reminded her of a tribble, Cara Lee decided to rewatch "The Trouble with Tribbles." Having endured so much during the pandemic, seeing Kirk in the Tribble pile provided a much-needed morale boost and inspired a costumed recreation of the scene. The build was a daunting task, but the intrepid fan "made it so."

"Making it was one of the most difficult, pain-in-the-neck things I've done," reminisces the cosplayer, "but finishing it? Seeing something I had worked on almost non–stop for two years come to life and see how utterly excited my fellow Trekkies [got] at the con when they spotted the Tribble pile skirt? Was absolutely amazing and exhilarating and completely and utterly worth every pinprick, panic, late night store run, and scrapped draft!"

**01** Chris Smith in *Enterprise* suit.

**02** Cara with Anson Mount and Melissa Navia.

**03** Chris Smith in *Star Trek: First Contact* suit.

**04** Cara with the harness she built.

**05** Randy Frank.

## THE IDIC AWARD:

*Honoring fans who demonstrate* Star Trek*'s idealistic values in real life.*

"I always loved the idea of all types of diverse beings working together, each bringing their own strengths to the table," reflects Randy Frank. "Many times, in an episode from any [*Star Trek*] series, the lesson is learned that we should let people be themselves, and any problem can be solved. the infinite diversity being the real savior."

The determined fan took this philosophy to heart.

"Those ideals, coupled with all the amazing technology in *Star Trek*, led me to do things like get a job at NASA, move to a different country to learn about different cultures, and today to create an LGBT focused group, The Lambda Quadrant, aimed at spreading that exact IDIC message to *all*," explains Frank, "We even produced the first drag show at an official *Star Trek* convention at Mission Chicago last year!"

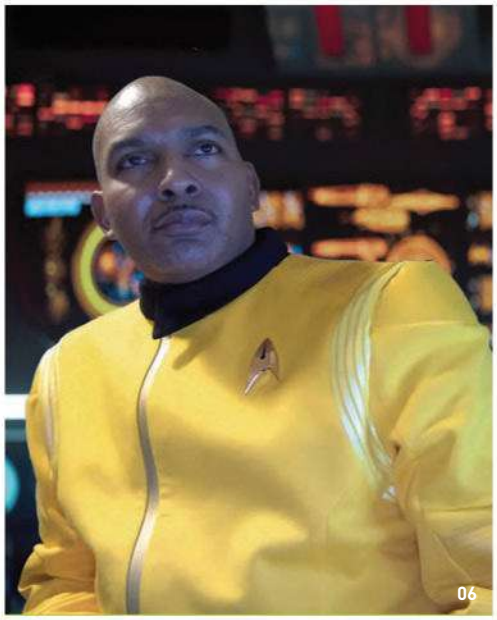
05

# SECTOR 001

*Learning about fans' 'first contact' with* Star Trek

"I believe my earliest recollection and contact with *Star Trek* was with an old 45 [RPM] record story book, *The Crier in Emptiness*," remembers Roberto Armstrong. "I may have been five or six years old when I got that book from my mother who was a big *Star Trek* fan." Roberto often watched *Star Trek* with his mother and sister, with his first episode being either "The Man Trap" or "Where No Man Has Gone Before." Roberto's other favorites include "The City on the Edge of Forever," "Tomorrow is Yesterday," "Mirror, Mirror," "The Naked Time," and "Space Seed."

*Star Trek: The Next Generation* cemented Roberto's lifelong fandom, and since then he's even had the chance to meet George Takei and the late Nichelle Nichols. When asked what *Star Trek* means to him, Roberto replies, "I feel it's the message of hope, diversity, and the vision of an optimistic future where all of mankind is united and working towards a common goal despite our various differences. This gives me hope, knowing there are other fans out there that share the same love, ideals, and feelings for *Star Trek*."




**06** Roberto Armstrong.

**07** *Lower Decks* by Jae Zander Kitinoja.

**08** M'Benga by Amy Tudor.

**09** Culber by Amy Tudor.

**10** Garak & Bashir by Jae Zander Kitinoja.

# QUANTUM ARCHIVES:

*Chronicling the creativity of* Star Trek *fans through art, crafts, and more!*

## Doctor's Orders

"*Star Trek* is so much more than just the shows and I'm so grateful for this community," observes Amy Tudor, a British fan artist. "I wanted to contribute to the *Star Trek* fandom, and I've been working on portraits of all the main crew members." As part of this project, Amy has crafted portraits of two magnificent Chief Medical Officers: Doctors Joseph M'Benga and Hugh Culber.

Amy has also found special meaning and camaraderie as she has made progress with her portraits. "It's been wonderful to show all the diversity of all these brilliant and unique characters," remarks Amy, "and best of all it's been a great way for me to interact with other fans!"

## *Star Trek: Lower Decks* to *Star Trek: Deep Space Nine*

"As an animator, I appreciate *Star Trek: Lower Decks* and its exuberant, self-referential brand of humor," says Jae Zander Kitinoja, "it genuinely brings me a lot of joy!" This connection inspired their creativity, resulting in their depiction of characters from *The Wizard of Oz*. The same level of dedication is present in their joint portrait of *Star Trek: Deep Space Nine*'s Garak and Doctor Bashir.

"I'm definitely among friends as a queer person, having just recently discovered *DS9* on streaming," adds the fan artist. "I've been very much inspired not only by the show, but by artists and writers in the fandom. I admittedly spend a lot of time thinking about Garak and Bashir, both as fascinating individuals, and as a duo with lost potential.

"I'm also really invested in their beta–canon stories; *Enigma Tales* by Una McCormack really needs a follow up!"

# OBSERVATION LOUNGE

Star Trek *cast members brief fans about their passions, projects, personal hobbies, and more.*

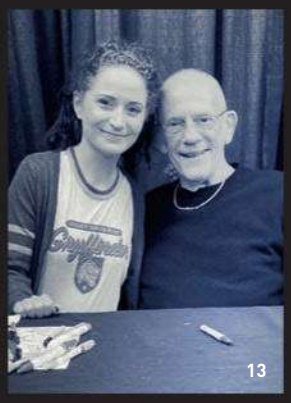
11

## Marveling Over Motorcycles with Adele Shepherd

Adele Shepherd was introduced to *Star Trek* fans when she portrayed Ensign Kemi aboard the *U.S.S. Stargazer* in *Star Trek: Picard*'s second season. A skilled actor and ballerina, Pomerenke's talents also extend to working on motorcycles. "My dad always had a bike," recalls the performer. "There's a picture of me on a bike from when I was about three years old where I have a mullet, a red denim jacket, and sunglasses [*laughs*]. I really love adrenaline. There's something about classical ballet being very proper, so it's nice to have [another interest] that's completely different. Plus, I love the noise!"

Some of Shepherd's fondest memories include taking the very first motorcycle she owned out on the 4th of July and riding side-by-side with her father on his 60th birthday. The actor is currently customizing her 2007 Honda Rebel 250 to make the pipes louder. Shepherd also enjoys working on her motorcycle, as well as on cars. One day, she hopes to try some stunts, such as standing in an arabesque position on her motorcycle's seat. "Biking is kind of like my yoga, where I can tune out the world. There's something so freeing about it."

12



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15

**11** Adele Pomerenke with her motorcycle

**12** Emily Tensen with Anthony Rapp

**13** Emily Tensen with Christopher Lloyd

**14** Anil with Christina Chong

**15** Anil with Jess Bush

# AWAY MISSIONS

*Reporting on fan encounters with* Star Trek *celebrities*

## Engaging Conversations

"Christina [Chong] is so bubbly and genuine. Her energy and enthusiasm [shine] through," remarks Anil K. Chander. "Jess [Bush] was fantastic too... it honestly felt like I was chatting to a friend... these are some genuinely down to earth, fantastic people who I'm so honored to have met. They are an absolute credit to the *Star Trek* franchise and a welcome addition to the *Star Trek* family!"

## Back to the Future

When Emily Tensen met Christopher Lloyd, best known to *Star Trek* fans as Commander Kruge, she could not believe that the actor, whose other iconic roles include Doc Brown and Uncle Fester, was just casually sitting a few feet away from her! Anthony Rapp, who plays Paul Stamets on *Star Trek: Discovery*, turned out to be another thrilling encounter for Emily, a huge fan of Rapp's performance in *Rent*. "The theatre-nerd in me was thrilled!"

BY IBRAHEEM KAZI

# WORDSEARCH

TRY OUR *STAR TREK: STRANGE NEW WORLDS* THEMED WORD SEARCH

01. CAPTAIN PIKE
02. NUMBER ONE
03. CHRISTINE CHAPEL
04. ERICA ORTEGAS
05. ROBERT APRIL
06. STARSHIP
07. NYOTA UHURA
08. STARFLEET
09. HETEMIT IX
10. ELYSIAN

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| V | G | J | N | I | N | W | S | H | C | J | K | R | I | X | J | V | N | R | V | Q | H | T | C | X |
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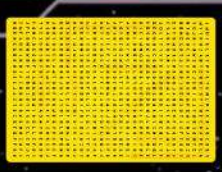
**1 – 6:** Save the singing for the shower

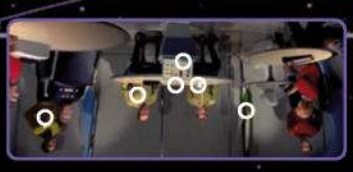
**7 – 12:** Karaoke better than a Klingon

**13 – 20:** Subspace singing specialist!

Wordsearch



Spock the Difference



To Boldly Quote

*"I have a theory. I think since we're in a [musical] reality, we actually follow the rules of [musicals]."*

*"The truth is I've never been able to face [death]. Everyone has some way of [dealing] with it and [moving] on, but I just... I don't know how. How can I be a Starfleet officer if I can't handle [death]?"*

## SPOCK THE DIFFERENCE

WE'RE ON OUR LUNCH BREAK ABOARD THE U.S.S. *ENTERPRISE* BUT A TRANSPORTER PROBLEM HAS ALTERED PARTS OF REALITY. CAN YOU FIND WHAT'S CHANGED SO WE CAN GET BACK TO LUNCH?

## TO BOLDLY QUOTE

WE'RE GOING TO *STRANGE NEW WORLDS* WITH THESE LINES. BUT OUR QUANTUM PROBABILITY GENERATOR MALFUNCTIONED AND NOW WE CAN'T REMEMBER THESE QUOTES. WE'RE GOING TO NEED YOUR HELP TO REMEMBER THEM.

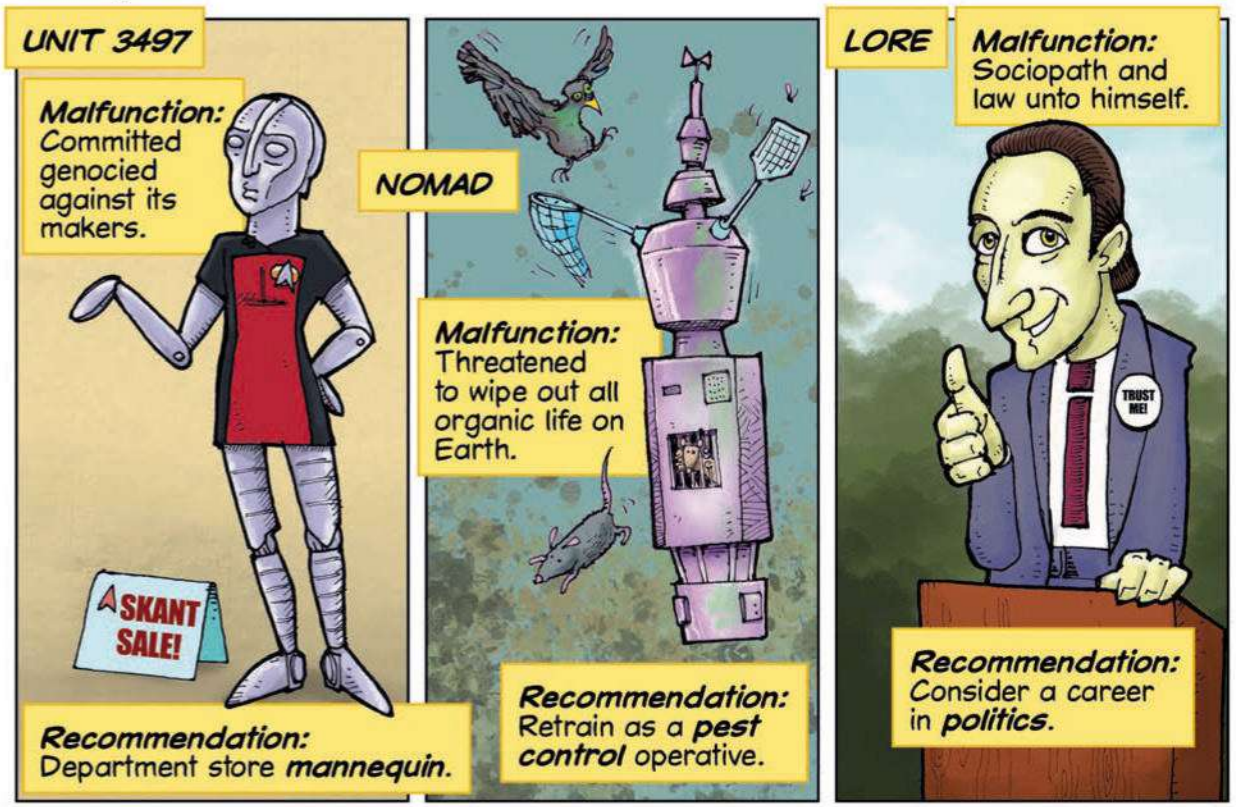
"I HAVE A THEORY. I THINK SINCE WE'RE IN A _____ REALITY, WE ACTUALLY FOLLOW THE RULES OF _____ "

"THE TRUTH IS I'VE NEVER BEEN ABLE TO FACE _____. EVERYONE HAS SOME WAY OF _____ WITH IT AND _____ ON, BUT I JUST ... I DON'T KNOW HOW. HOW CAN I BE A STARFLEET OFFICER IF I CAN'T HANDLE _____?"

## THE WARPED FACTOR

. I.T. Support
• (or how to rehabilitate mad computers and bad robots)

by Coop


UNIT 3497
Malfunction: Committed genocied against its makers.
SKANT SALE!
Recommendation: Department store mannequin.
NOMAD
Malfunction: Threatened to wipe out all organic life on Earth.
Recommendation: Retrain as a pest control operative.
LORE
Malfunction: Sociopath and law unto himself.
TRUST ME!
Recommendation: Consider a career in politics.

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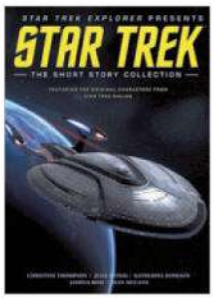


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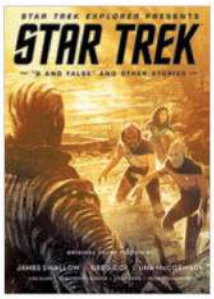


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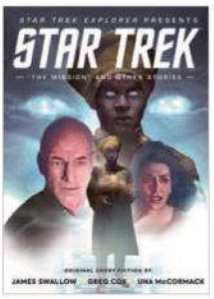


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'The Mission' and Other Stories

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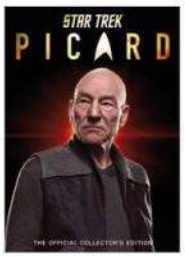


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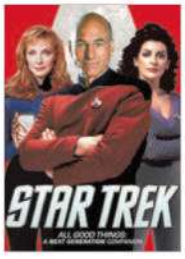
Epic Episodes

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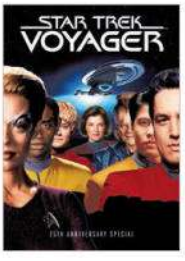
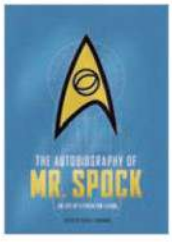
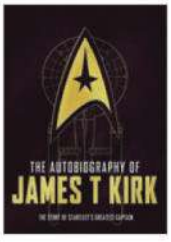



*Star Trek*: *Voyager*
25th Anniversary

## AUTOBIOGRAPHIES & NOVELS




The Autobiography of Mr. Spock

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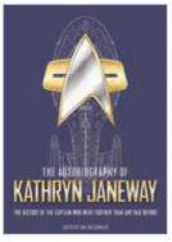
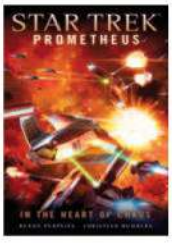
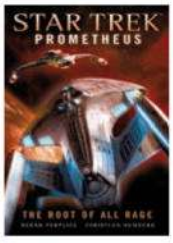



The Autobiography of Kathryn Janeway

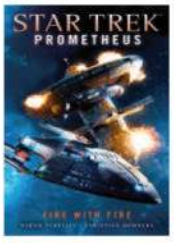
The Autobiography of Jean-Luc Picard




*Star Trek Prometheus:*
In the Heart of Chaos




*Star Trek Prometheus:*
The Root of all Rage




*Star Trek Prometheus:*
Fire With Fire

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# STAR TREK EXPLORER

THE OFFICIAL MAGAZINE

## DIGITAL SUPPLEMENT

EXCLUSIVE FICTION • ARCHIVE INTERVIEW • *STAR TREK: PICARD* PRODUCTION DESIGN

# Captain's Log

We're continuing to evolve our subscriber exclusive digital edition of *Star Trek Explorer*, so our much-appreciated supporters get even more *Star Trek*, every issue. Do tell us what you think!

This issue's physical edition, for example, features an exclusive interview with *Star Trek: Picard* Production Designer Dave Blass - but he kindly sent us a *huge* number of behind-the-scenes images, too many to use in the space we had - but digitally, we can bring you some more of those visual treats!

Another advantage of the digital edition - time travel! Well, sort of.

Because this element of the magazine is the final part our amazing designer, Dan Bura, puts together, it means I can enthuse about episodes transmitted after the physical magazine is completed, including "Those Old Scientists" the wonderful *Star Trek: Strange New Worlds* / *Star Trek: Lower Decks* crossover. What a treat that was - inventive, pushing the envelope again for the continuing saga. Coming just before celebrations of 50 years of *Star Trek: The Animated Series* in September, I thought it was a real tonic. And as for the season finale… well, don't get me started!

Talking of time travel, I hope you enjoy Mike Collins' *Star Trek: Deep Space Nine* story this issue "A Year To The Day I Saw Myself Die" reflecting on events in the episode "Visionary". Peter Holstrom's *Star Trek: Voyager*, "Seen and Seen" may prove a little unsettling, too - but in an entirely good way, I promise!

John Freeman
***Editor***


STAR TREK EXPLORER

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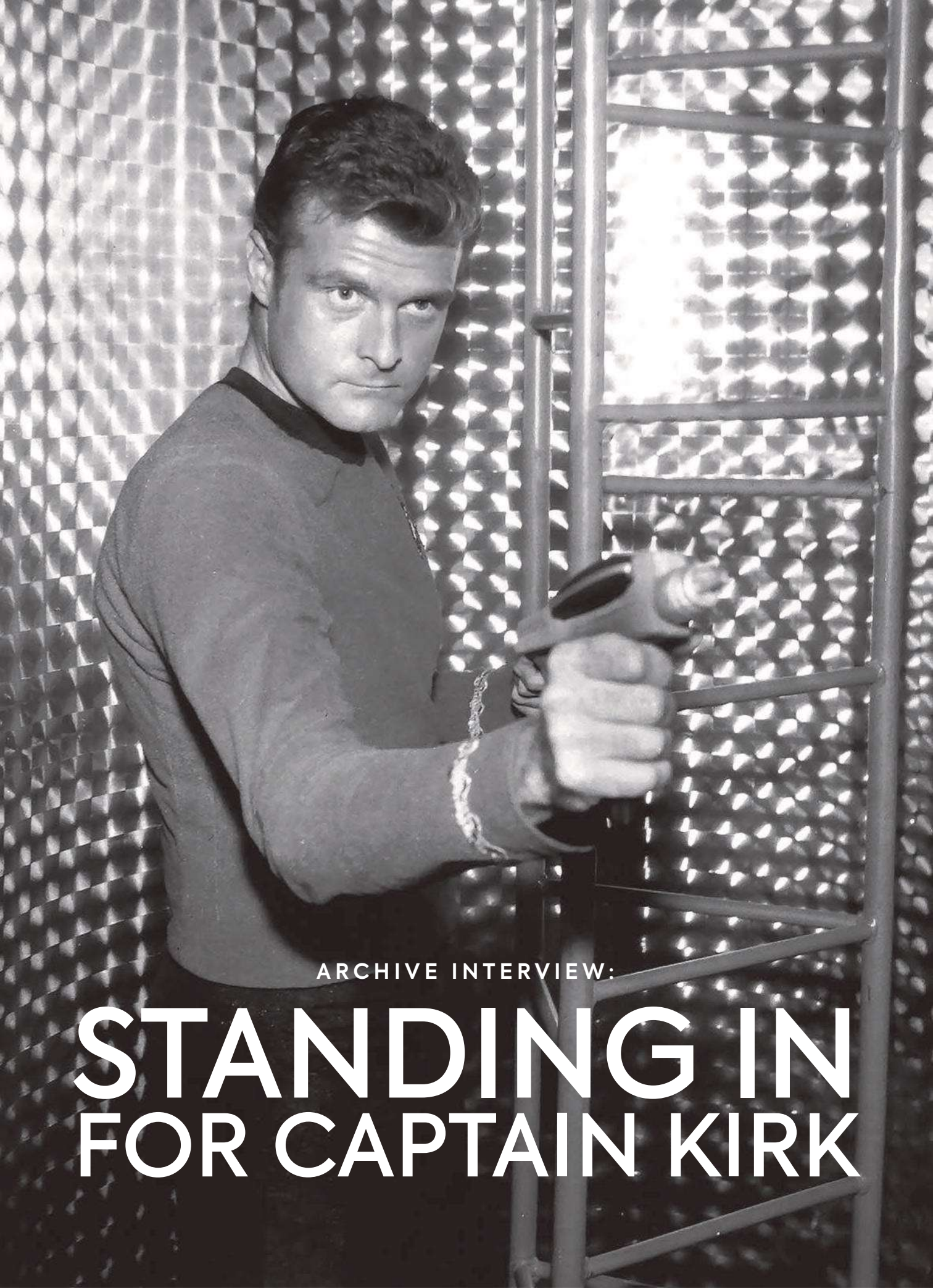
The *U.S.S. Stargazer*, as seen in *Star Trek: Picard* season two. Photo courtesy Dave Blass



ARCHIVE INTERVIEW:

# STANDING IN FOR CAPTAIN KIRK

**Fans of the original *Star Trek* will know actor Ed Paskey, who died in 2021, aged 81, for his regular role as William Shatner's stand in for all three seasons – but he did much more. This archive interview conducted by Frank Garcia first appeared in *Star Trek Magazine* #124, published in late 2005...**

There were plenty of guest stars who walked in and out of *Star Trek: The Original Series* episodes and everyone had unique roles to play. For Eddie Paskey, who made more than one return appearance, his story and experiences on the show are equally unique and fascinating. In addition to being William Shatner's stand-in for all three seasons of the show, he also occasionally appeared as Lieutenant Leslie – Shatner came up with the name, after his daughter, Leslie – in various positions on the *U.S.S Enterprise*.

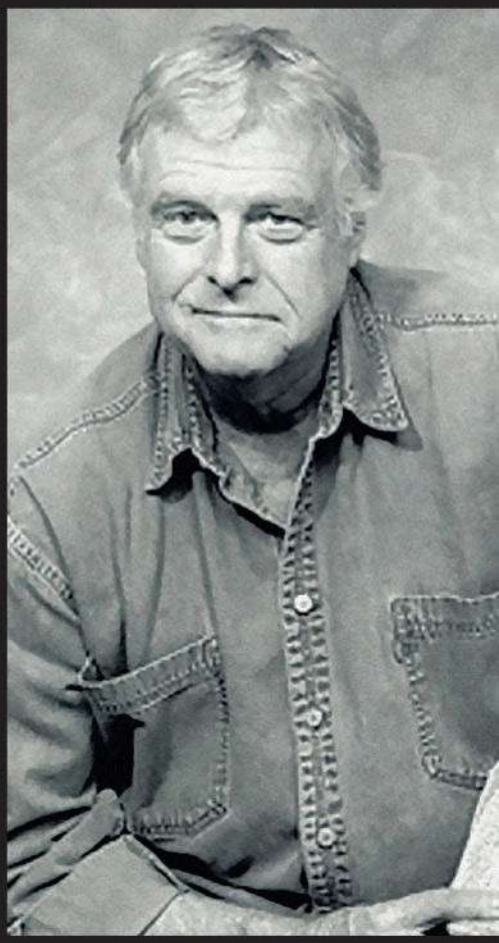
Behind the scenes, Paskey worked on every episode except the last eight along with other colleagues; Frank da Vinci who was Leonard Nimoy's stand-in, and Bill Blackburn who was DeForest Kelley's stand-in. In front of the camera, as Leslie, he appeared in just about half of the series, beginning with *Where No Man Has Gone Before* and ending with *Is There in Truth No Beauty?* (With one exception: In *Mudd's Women* he played Connors, a medical assistant.)

Although Paskey didn't actually have many lines or scenes – he was primarily a red-shirted security guard in the background – he appeared in many "classic" scenes or moments. For example, when Captain Kirk had all those Tribbles dumped on him, or when he told off Captain Kirk when the crew mutinied in *This Side of Paradise*. He wore all the coloured shirts: Gold, blue and red.

Life on *Star Trek* was very much like a family, says Paskey, a handsome, square jawed fellow who entered the Hollywood business while working as a mechanic at an auto garage. He may have been on the lower rung in the hierarchy of the production, but was always treated with respect, and as a valued member of the film unit.

"On some [TV] shows [in Hollywood] people will say things like, 'Don't you remember your lines? or 'Why are you so nervous?' and blah, blah, blah," Paskey explains. "But on *Star Trek* there was no condemnation. It was like, if you made a mistake, 'Hey, you're OK, we've both been there before,' and it was such a wonderful feeling of being a part of the group.

"One time that was really hard for me, was a scene where I was playing it deadpan, in 'And the Children Shall Lead'. I was up against the bridge wall, and Bill was giving me an order, trying to persuade me to do something and I just kept staring off into space. That was so hard to do because that crazy Shatner was just trying to get me to crack up! He would grab ahold of me and shake me on camera. He would come up next to the camera and reach his arms in to make it look like he was shaking me, to make me aware of him and what he's saying, but I'm supposed to keep looking past him, and look at the wall. And after we filmed it,



he patted me on the back and said, 'Well done, Eddie. Well done!'"

Interstellar travel was not Paskey's introduction to Hollywood. By the time *Star Trek*'s second pilot was filmed he had already appeared in other series such as *Ben Casey*, *Mission: Impossible*, and caught Gene Roddenberry's attention from a role in *Police Story*, an unsold pilot.

Being in *Star Trek* was a joy and a learning experience for Paskey, who says he liked the show as a viewer as well. "Gene was a pioneer," he says. "He had such an intuition for the future. There was just so many things *Star Trek* delved into, so many prominent issues of that time. And dealt with in a really wonderful, forthright manner. They were a beginning of opening up the world to a new understanding, and I don't think TV ever showed that before. It was just great to see it unfold."

The original series never enjoyed huge ratings during its first run, which Paskey puts down to the show simply being ahead of its time. "I don't think people were quite ready for a SF show. They were still watching *Bonanza*, *Rawhide* and the other westerns. When we were shooting *Star Trek*, we were extremely big in cities like San Francisco, Los Angeles and Chicago. We were huge in the metropolitan areas but when we got into the rural areas of our country, we weren't that big. We were having to go against the westerns and situation comedies. Now, with the internet and such advances in technology, *Star Trek*'s become the norm, rather than something way out."

During appearances in some 40 episodes, Paskey constantly strived not to have his character killed during an action scene. But there was one glitch: in the infamous episode *Obsession*, Leslie is killed while a "red shirt" security guard – only to be seen in the following week's episode, *The Immunity Syndrome*, alive and well!

Leslie's mysterious reanimation is a trivia question many fans have wondered about down the years, but Paskey simply laughs when reminded.

"Because I was Bill's stand-in, I always had a script and I knew what days he had to be on set and what days I would need to be in earlier. So I had a certain responsibility to be there and available whenever Bill was on the set.

"I would look through the script and if there was a role of a security officer there, I would ask one of the assistant directors if I could do that role. In *Obsession*, in the script, we were supposed to come back to life. Well, that part of the script ended up on the cutting room floor! Otherwise, I would have never done that show, because I did *not* want to get killed off.

"After that episode, I made sure that when I read the scripts, I'd check to see where a security officer or an engineer was at the end of the show," Paskey reveals. "Are they still alive in the script, or are they dead? And if they're dead, I don't want that part!

"After *Obsession*, I really scrutinized the scripts hard," he adds. "But the fact I was killed really didn't become prominent until several years after, when *Star Trek* became a phenomenon. And especially when the videos came out and fans could re-look at the shows over and over."

Unfortunately, Paskey's galactic tour of duty ended during the filming the third season episode, 'Is there in Truth No Beauty?', when he came to the realization that he just had to quit the show. "I started getting really bad headaches," Paskey explains. "I was kind of living on aspirins at that particular time. The [studio] lights were just triggering these horrible headaches, even worse than migraines. I have very blue pale eyes and they said the lighting affected them. The lights were like strong arc welding lights, and it just got to the point I couldn't handle it anymore.

"The very last shot that I did was the scene where Leonard [Nimoy] went crazy on the bridge and we all went after him, trying to subdue him. Leonard grabbed me and shoved me, which he was supposed to do, but when he did, I fell back against the railing of the bridge and my back hit it so hard, I could just hear this pop, pop, pop, along my back. I fell down and I couldn't get up.

"I was just in agony, between my headaches and my back hurting. Afterwards, I went outside in the alley and just sat out there for a good half hour. And that was it. I just knew I could not continue."

**"GENE WAS A PIONEER. HE HAD SUCH AN INTUITION FOR THE FUTURE."**

Paskey returned to his first love: working with automobiles. In 1981, he and his wife opened up a shop called The Airshop, a company specializing in installing air conditioners, door locks, cruise controls into cars. "I kept that up until three years ago," he notes. "I retired and sold the business because I needed to recuperate from back surgery."

Looking back at work accomplished 40 years ago continues to surprise and delight Paskey. When he made his debut convention appearance, *Star Trek* expert Richard Arnold introduced him as the one actor who had more film time than Chekov, Uhura or Sulu.

"I'm still amazed by the *Star Trek* phenomena," says Paskey. "The fans amaze me with their knowledge of the episodes. I'm thrilled. Every time I go to conventions and they come up to me wanting my autograph I'm thinking, 'Hey, I'm just a silly ol' mechanic from Santa Ana, what are you doing asking me for an autograph?' It's just very nice. And yet they want a picture of me and it's a very humbling feeling."

Paskey is impressed by *Star Trek*'s place in television history and remains optimistic that the franchise will live on. "It's amazing that it's as popular now as it was then," he feels. "It seems like a younger generation of fans are coming up.

"I just had an email from a fan in Alabama whose son is a huge Trekkie and the son is about 20 years old and has just fallen in love with The Original Series, so the father asked me to send an autographed picture to his son. It's this kind of thing, because of the internet, that people are having continued exposure to The Original Series. And I think the original had a genuine quality about it, a realness that went beyond just SF, that people could relate to, it wasn't just way out SF, there was a believability to it."

## BEHIND THE SCENES WITH CAPTAIN KIRK

While working on *Star Trek*, Eddie Paskey often had a camera with him and took several photographs, and he shared some with *Star Trek Magazine* in the past. "I just took a camera with me," Paskey explains. " it was no big thing, but my wife, bless her heart, kept all of the negatives secured. Some of them are a little bittersweet. That one with Leonard in his cloak and pancho, wrapped around his head? He was fast asleep, sitting straight up!"

EXCLUSIVE FICTION

## A DEEP SPACE 9 STORY

# *A Year To The Day I Saw Myself Die*

STORY: MICHAEL COLLINS
ILLUSTRATION: MICHAEL COLLINS

*"MILES!"*

*And it's his father, his* ***Da****, silhouetted in the doorway; and it's Miles – 13 now – in his childhood bedroom in Dublin, knowing he's in for it for missing cello practice because he got distracted fixing the gravlift on Declan Shalvey's flipboard. The dream is so intense –*

*BUT*

*"Miles!"*

*It's not his Da.*

*"Miles!"*

*It's himself.*

*And it's not Dublin, it's Deep Space 9.*

*And the Miles in the doorway is dying.*

Chief Miles Edward O'Brien wakes with a start, he's sweating, alarmed- the dream still so close and so real he can smell the static from the time apparatus on his dying self.

He checks the station's chrono- and there it is. A shudder runs through him.

He thinks to himself : "A year. A year to the day I saw myself die".

* * *

After his shift, he and Doctor Julian Bashir walked along the Promenade towards Quark's in their World War Two pilot gear. He'd rather be discussing this with Keiko but she and Molly are down on Bajor and he doesn't want to bother her. Julian, though? He's been regularly unloading about his relationship with the Dabo girl, Miles figures it'd be fair play.

"I can imagine it was disturbing seeing yourself die like that… you did have the appropriate counseling then?"

"Yeah – but it's not quite that – the Miles who died was from this reality, and I replaced him. I can't help but wonder if I'd be as selfless as him, as heroic…"

Julian smiles, kindly.

"But he was you, you are him. However heroic he was, you can be. It's daft to be in awe of the actions of another self. It's not like the Mirror Universe, that Miles and you only diverged by a few hours."

Miles shrugs.

"But what if he had an epiphany? Something that made his sacrifice heartfelt in a way I can't comprehend?" Julian looks sideways at Miles, a little smile- mischievous.

"However, I think you're buried the lead here – did you really say –"

Miles thinks with a weary sigh here we go…

"– Cello?!"

"Yes, I play cello. I was in a quartet on the *Enterprise*. When I was assigned to DS9, there wasn't enough room for it and, anyway…"

"Anyway?" Julian catches his reflection in

a shop window, adjusting the May West floatation vest, smiles to himself approving of his dashing look.

*I'm having an existential crisis and he's preening*, thinks Miles.

"Keiko's not the biggest fan of it. For the first few months work was non-stop, so I fell out of the habit."

"Playing music can be wonderfully therapeutic. Don't you miss it?"

Miles pauses, shakes his head.

"D'y'know, I don't think I do? Isn't that funny? Me Da made me practice so much as a kid, but I'm so busy with the station I never give it a second thought – I wonder…"

They reached Quark's, Julian gestures for Miles to go ahead of him –

"Well, don't … string me along…"

Miles sighs again.

"How did I end up with you as a friend?"

Julian, now smiling broadly, "Best friend…"

As they entered the bar, Quark stepped out in front of them- beaming with all the sincerity he could fabricate.

"Gentlemen! Here for another of your Holosuite adventures?"

Past him, Miles spotted a group of strangers clustered by the bar, desperately trying not to be noticed. One in particular – a human figure with an ridge across his forehead, seemed to be part of them, yet oddly separate. As he turned, the 'ridge' opened to reveal a third eye, working independently of the other two, looking directly at the Chief. He quickly turned away. Miles was taken aback, but then Quark spoke:

"So! Chief! Doctor! Looking forward to taking on those Nazyites in their flying ships?"

"*Nazis*. In *aeroplanes*. And yes!" The Doctor beamed, a child-like enthusiasm behind his eyes. He climbed the stairs, his focus on the adventure ahead. Miles was aware of the man looking at him (with all three eyes?) curiously, but shook his head. Let Quark have his intrigue, they'd better things to do. And third eye guy? So many races were coming through the Wormhole from the Gamma Quadrant, it was all Starfleet Exobiology could do to keep up.

He and Julian had planes to fly…

* * *

Aboard a Bristol Blenheim bomber, they were taking major flak as they advanced as part of the air armada on the French coastal city of Dieppe. Swinging his machine gun nest around, Miles was taking out the seemingly endless lines of FW190s that swooped down.

"Jerry's outnumbering us!" yelled Miles, over the hail of gunfire.

Julian, at the controls, banked the huge bomber, avoiding blasts of anti-aircraft explosions, their smoke filling the dawn sky.

"Hold tight, gunner! As soon as the Typhoons and Spitfires take out those heavy artillery positions, we'll be home free!"

Miles swung around, aware of a second flank opening up, of Messerschmitt Bf 109Es cutting through the smoky sky to his right, tracking up the coast. As they approached, one took out a Bristol Boston Bomber, a wing now aflame as it plunged towards the Channel.

"Bogies at 3 o'Clock!" He opened fire…

… and nothing happened.

Through his canopy he could see the Boston hanging, maybe 50 meters above the water, the 109Es suspended in smoke above and to the side of him. Nothing moved, all silent.

"– The bloody hell?!" he struggled down from his perch atop the vast aeroplane, back within the fuselage. "Hey Julian, has the program –"

He stopped, as he saw in alarm that, like the rest of their holographic 'crew', Julian was inert. Lurched to the side, hands gripping the controls.

"– frozen" he finished, almost redundantly.

He experimentally prodded Julian on the nose.

No response.

"Nope. Nothing." he prodded again, just to be sure.

Miles stood (an awkward proposition as the aeroplane was

"THE MILES WHO DIED WAS FROM THIS REALITY, AND I REPLACED HIM. I CAN'T HELP BUT WONDER IF I'D BE AS SELFLESS AS HIM, AS HEROIC..."

banked at about 30') and raised his voice.

"Computer! End program!" but the plane didn't go away. "Arch!" but no doorway materialized. He inched along the bulkhead, a mess of wires, dials and bucket seats not easy to negotiate in the best of circumstances. He closed his eyes, visualizing the doorway in his mind. He reached out, and felt the access panel. He manually dragged the door open. Nothing electronic was responding.

A strange light poured in, pulsing. Where the heck was that coming from?!

* * *

From the mezzanine, Miles looked down to see the suspicious group from earlier clustered around a box, maybe a meter high. It's front was propped open, overlaying waves of light seeping out, multicolored, streaming and fluctuating. A monotonous low hum accompanied it.

A glance around the bar told Miles that everyone had been rendered inert. Was the box the cause?

Taking the steps two, three, at a time he bounded to the source of this problem. The light was pulsing out stronger now, so bright he couldn't make out what was inside. The sound got louder too: discordant, erratic.

As he approached it, he sensed eyes on him, though everyone was mannequin still.

… Or was it just an eye?

He was suddenly aware of someone in his peripheral vision, and ducked, quickly, as the figure swung at him. Miles was up again and pinning the man against the staircase.

"Oi! Do you bloody mind?!" yelled the Chief. The three-eyed man blinked, first his main eyes, then the third. His expression was one of deep alarm.

"Now, are you going to tell me just what the hell is going on here?"

The man gestured for Miles to loosen his grip, he did.

"I…" he gasped, recovering his composure "I don't understand! How are you … animate? Are you behind this?!"

Miles' eyes narrowed "I could ask you the same, fella."

The man composed himself. "I'm Commander Ganeri Criss – Starfleet TIC."

Miles looked confused. "TIC? What division is that?"

"It's… not established yet…"

Miles shook his head "So let me guess – the 'T' is for time?"

"Good as. Temporal Integrity Commission. We study and deal with anomalies, leave before creating a paradox… Like this… but it's not stopping… I don't know –"

"Why's everyone here frozen, and what is that –" he gestured towards the glowing box.

He was suddenly aware of a change in the structure of the bar. Was it… aging? *Decaying*?

"– and what's it doing to the bar?!"

"We received an alert in the 29th century," Criss replied. "I was sent by temporal transporter to investigate – I arrived 48 hours ago, before –" he paused…

"Before?" asked Miles, it wasn't going to be good…

"Before DS9 disintegrates… *today*."

* * *

Criss looked in the box.

"It appears to be a temporal device –"

"A *bomb?!*" Miles challenged.

Criss shook his head. "No, an artifact of some kind. Your Ferengi bar-owner acquired it from the Gamma Quadrant, and was going to sell it to the highest bidder. I insinuated myself into the group…"

Miles looked around at the skeevy figures by the bar.

"Unfortunately," Criss continued, "opening its case activated it – and now it's accelerating entropy in the bar. Eventually, it will spread to the whole station and DS9'll turn to dust. I wasn't frozen in time, as I'm chronometrically distinct from this time – but you?"

## MILES PUT HIS HEAD IN HIS HANDS. WAS THIS HOW IT ENDED? DS9, FOR ALL HIS WORK, DESTROYED BY A BUM NOTE?

Miles shrugged. "Future version of myself from a parallel reality. I must be just different enough to not be affected..."

Criss pointed to his forehead "That's why my Hi-Eye registered you," he mused "This station and parallel realities… almost as bad as the *Enterprise*!" he paused. "*any Enterprise*…"

"Can I do anything?" Miles asked, looking at the artifact, curiously. "I'm an engineer. Is there some technical solution? Something I can twist, or hit, or calibrate?"

Criss shook his head. The station shuddered around them. The Dabo table was crumbling, cracks appearing through the floor. Not long now.

"No – it's something to do with harmonics, they're discordant, that's what's causing the entropic effect – if only there was a way to regulate them…"

Miles put his head in his hands. Was this how it ended? DS9, for all his work, destroyed by a bum note?

His face changed… a crazy, crazy thought…

"This artifact, can I hold it?"

Criss looked wary. "What good would that do?"

Miles smiled.

* * *

The TIC officer braced the box as Miles struggled to extract the artifact. The floor starting to splinter under their feet, as he desperately kept his balance holding the device.

It was a carved wood structure, an elegant swirl: a helix. It was hollow. Between top and base strands were fixed, crossing the shape. Through the center of the structure was a thin stem. A bow.

Miles smiled again.

Criss looked at it, alarmed "What are you going to do? We can't beam it off the station. Don't you dare break it!"

They lurched as the station shifted, panels falling. Miles held the artifact tightly.

"I'm not going to break it. I'm going to play it."

* * *

Taking the stem, Miles drew it across the 'strings'. The rumbling in the station momentarily quietened. As he paused, the whine keened, and the cracking slowed. Criss looked baffled "What did you do?!"

Miles considered. "It needs regulating, a continuous harmonic sequence," he replied, knowing that whatever he did here would mean life or death for everyone on this station. Thousands depended on his next action. Like that 'other' Miles, this was something he knew he could do, had to do.

He lifted it – it was nothing like a cello but he understood it, instinctively. With one hand pressing strings, the other running the 'bow', he played. A soaring, beautiful tune – as he arco-ed, his eyes closed, in the moment.

As the tune rose, elegant and fragile on this strange instrument, the entropic effect reversed. The bar became whole once more. On the final dying notes, the light diffused, and other sounds came in –

– the hum of the crowd. Time had started again.

Quark looked at him, shocked "*Chief?!!* How did you get here and what the hell are you playing at?"

Miles smiled. "The Lark Ascending, Vaughan Williams."

Behind them, Criss placed the instrument back in the case. "I'm confiscating this, on Starfleet authority."

Quark blustered. "You can't do that! It's *mine*! I own it! This is an outrage!"

Criss smiled "I'm sure you can show us the appropriate paperwork –"

Quark glowered. Looked at Miles and Criss. Shook his head. Then, disgruntled, beaten, he turned to the group, herding them away. "OK, show over! Apologies, gentlebeings, please settle your bar bills, this auction is concluded."

Julian came down the stairs "Miles?! Where on Earth did you disappear to?"

"We had an… engineering emergency." he smiled at Criss, who nodded.

Julian looked baffled as Criss tapped a comm-badge. "Thank you, Chief. Keep up the music. No need to report this?"

"Wouldn't know what to write, anyway?" smiled Miles.

He left in a transporter glow, the box with him. Julian, utterly baffled, looking between where the vanishing officer had stood, and Miles.

"What? *What?!*"

Miles squeezed Julian's shoulder. "Let's get back to Dieppe…"

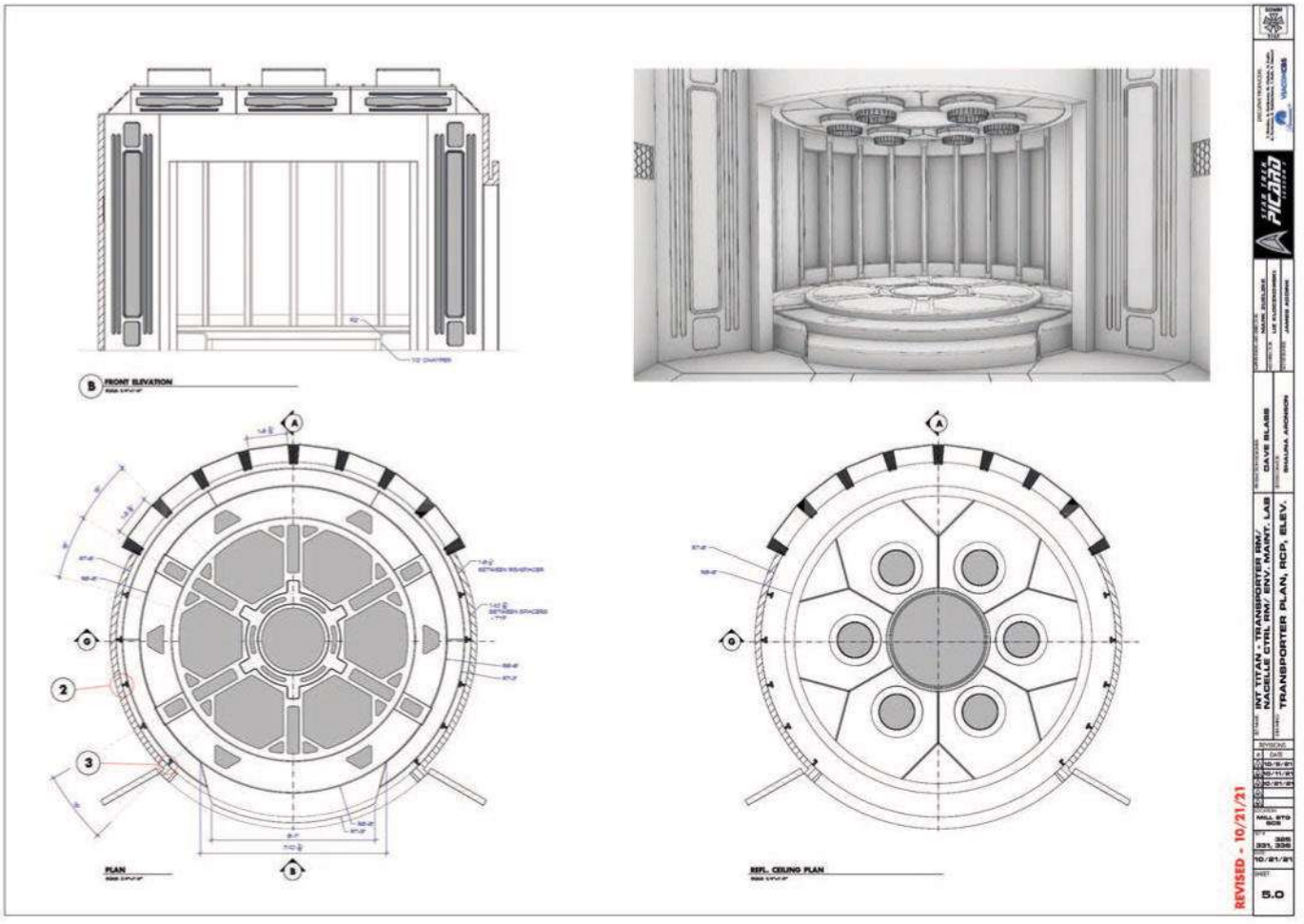
What he didn't tell his friend, what he couldn't express was the epiphany he had as he made the artifact work: that he'd never stopped making music. That DS9 was now his instrument, vast and elegant, and every day he tuned her, finding harmonies and played – made her sing across the stars.

## *STAR TREK: PICARD*

# PRODUCTION DESIGN EXTRA

*Star Trek: Picard* Production Designer Dave Blass shares some behind-the-scenes imagery...

For *Star Trek: Picard*, Art Director Liz Kloczkowski worked with the concept and Set Design teams to expand the sets of the *U.S.S. Titan*, including the transporter room.


B FRONT ELEVATION
PLAN
REFL. CEILING PLAN
INT TITAN - TRANSPORTER RM./
NACELLE CTRL RM./ ENV. MAINT. LAB
TRANSPORTER PLAN, RCP, ELEV.
REVISED - 10/21/21
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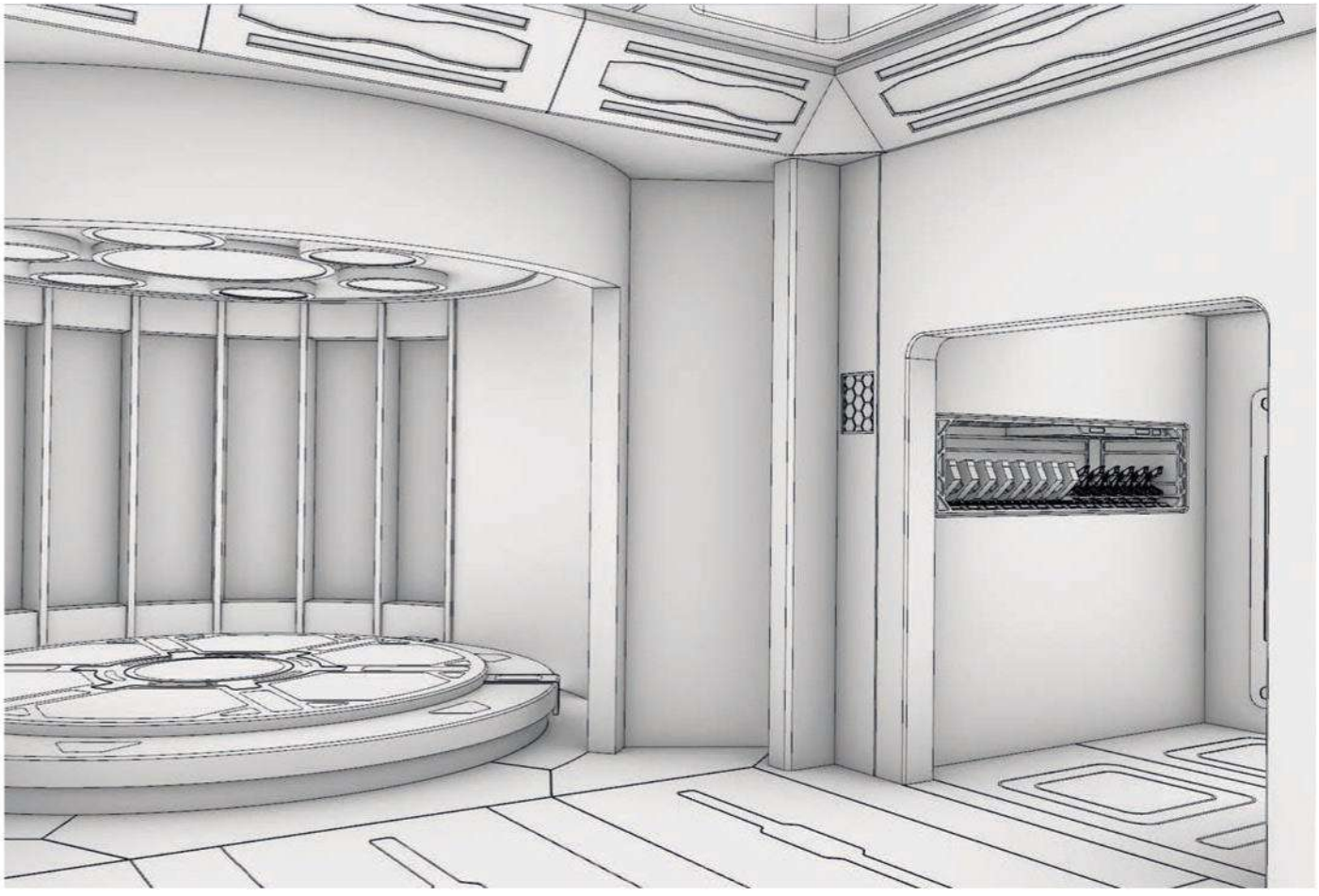
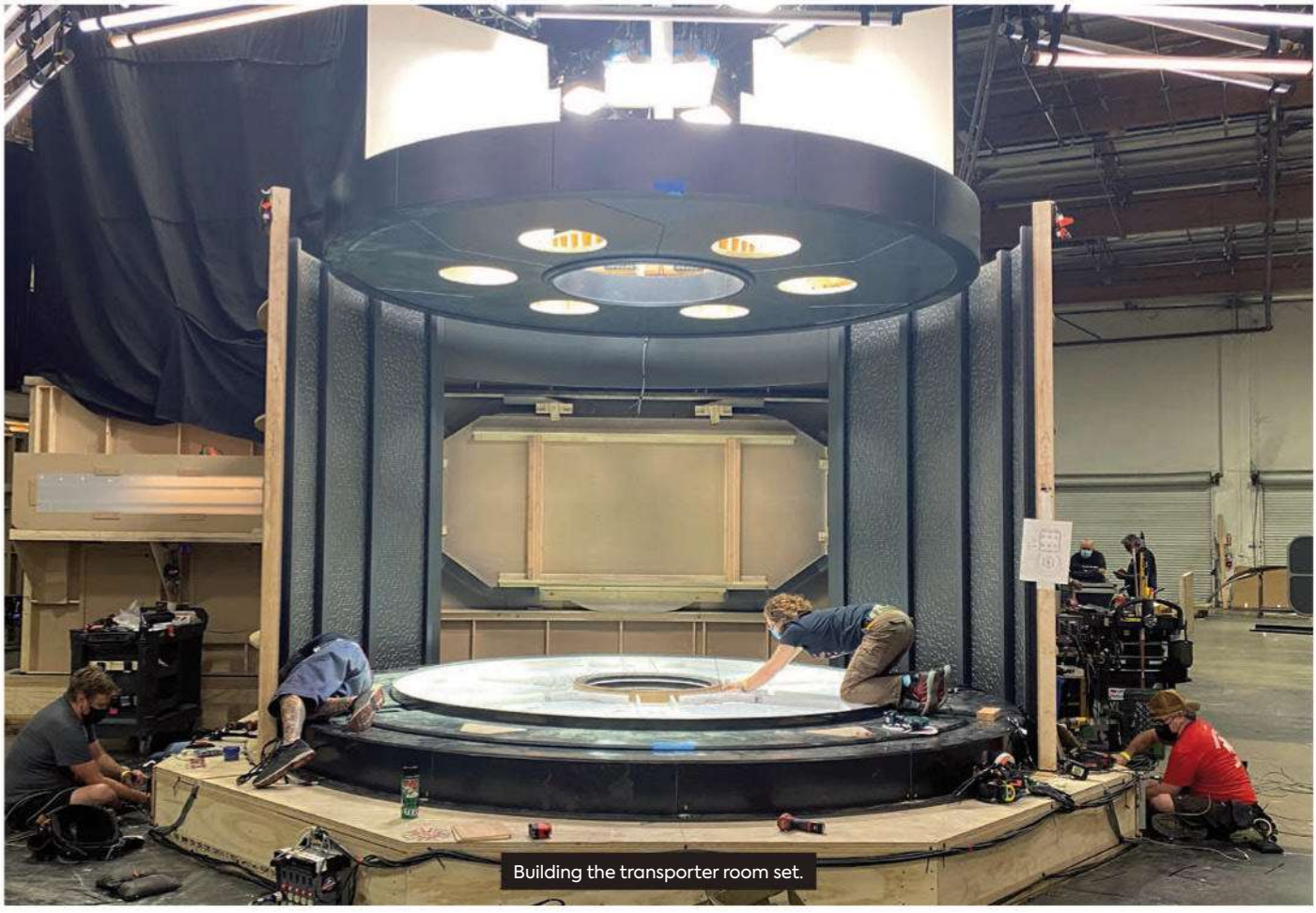
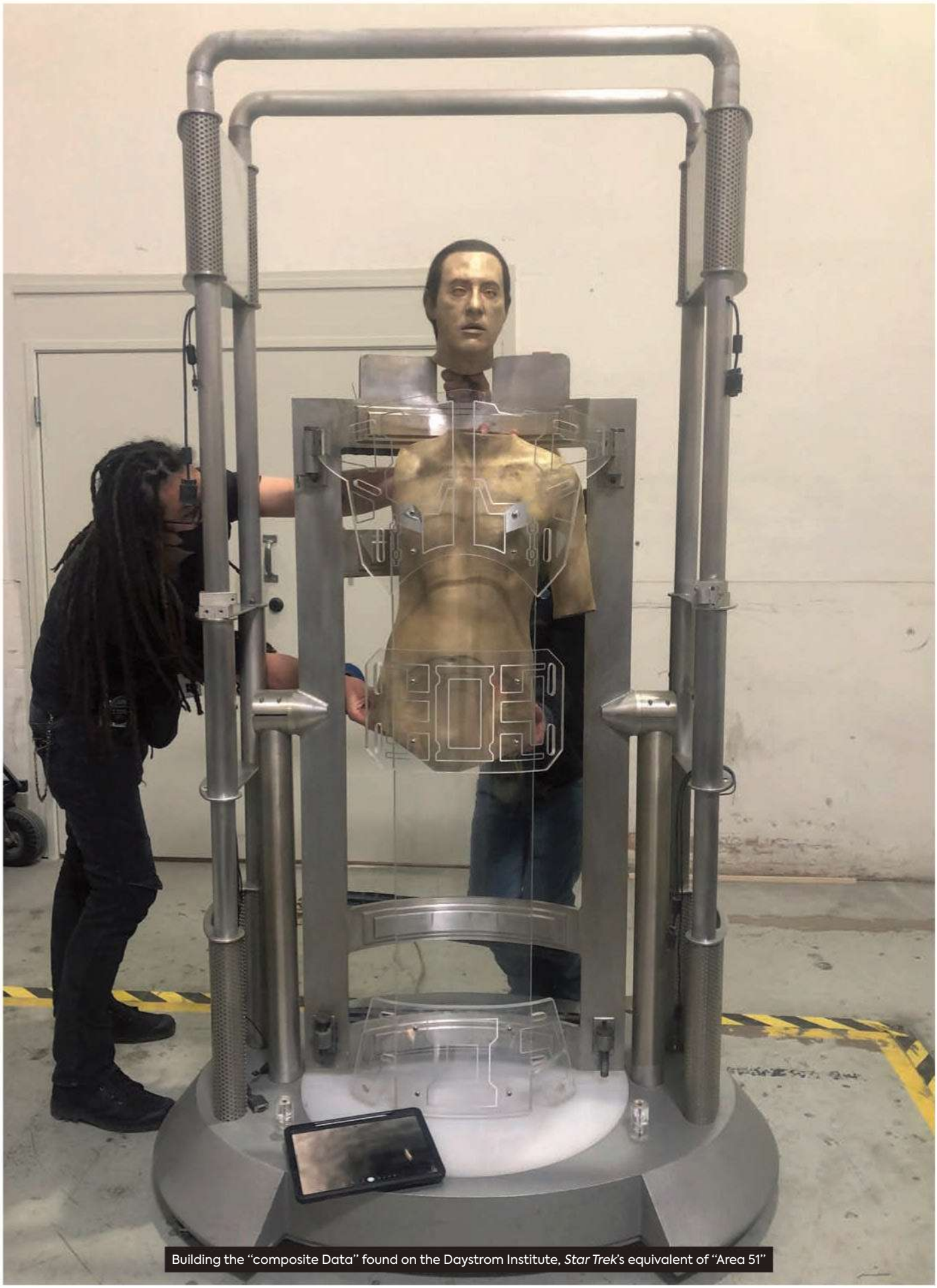


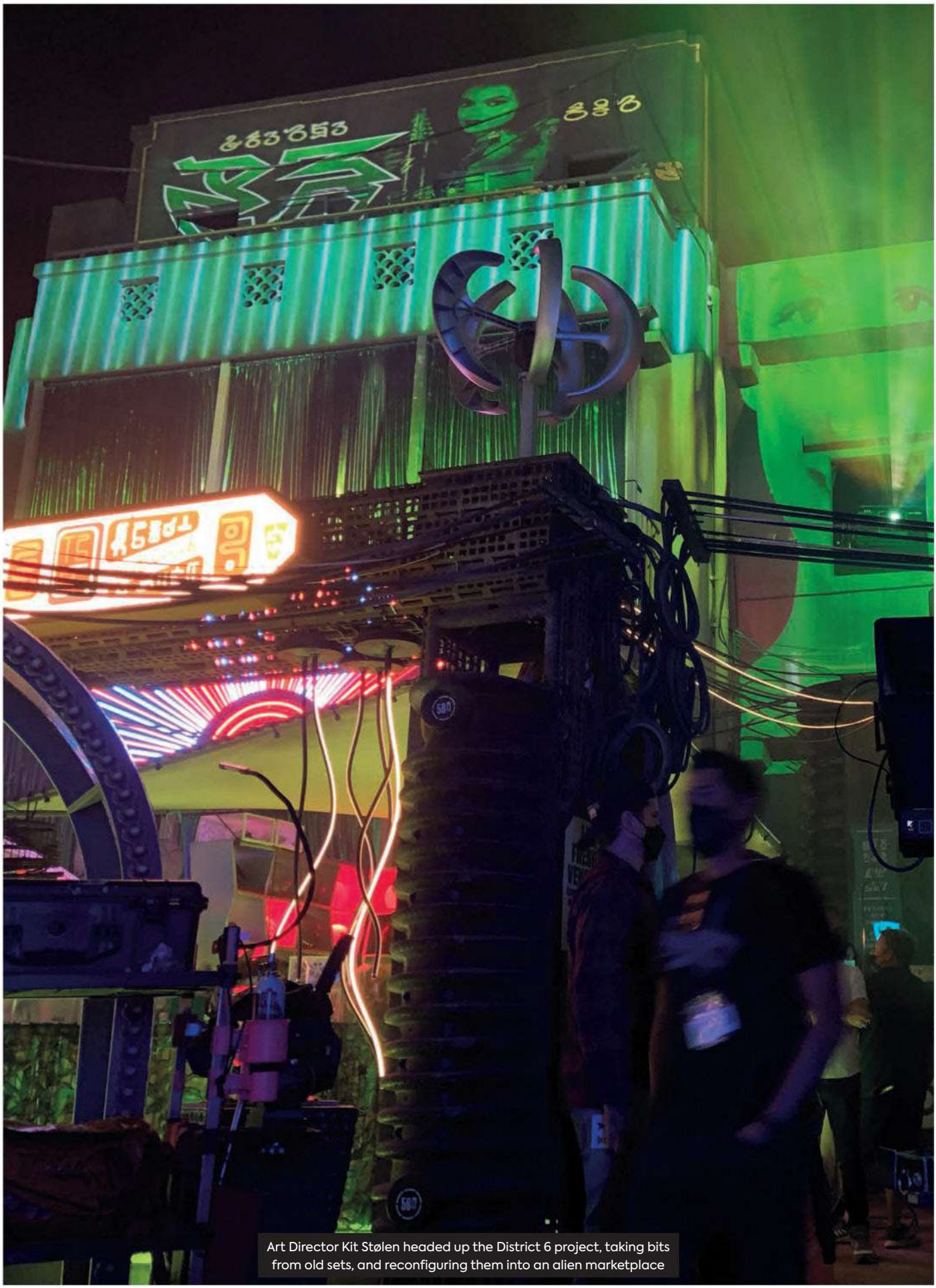


Building the transporter room set.

The final look.



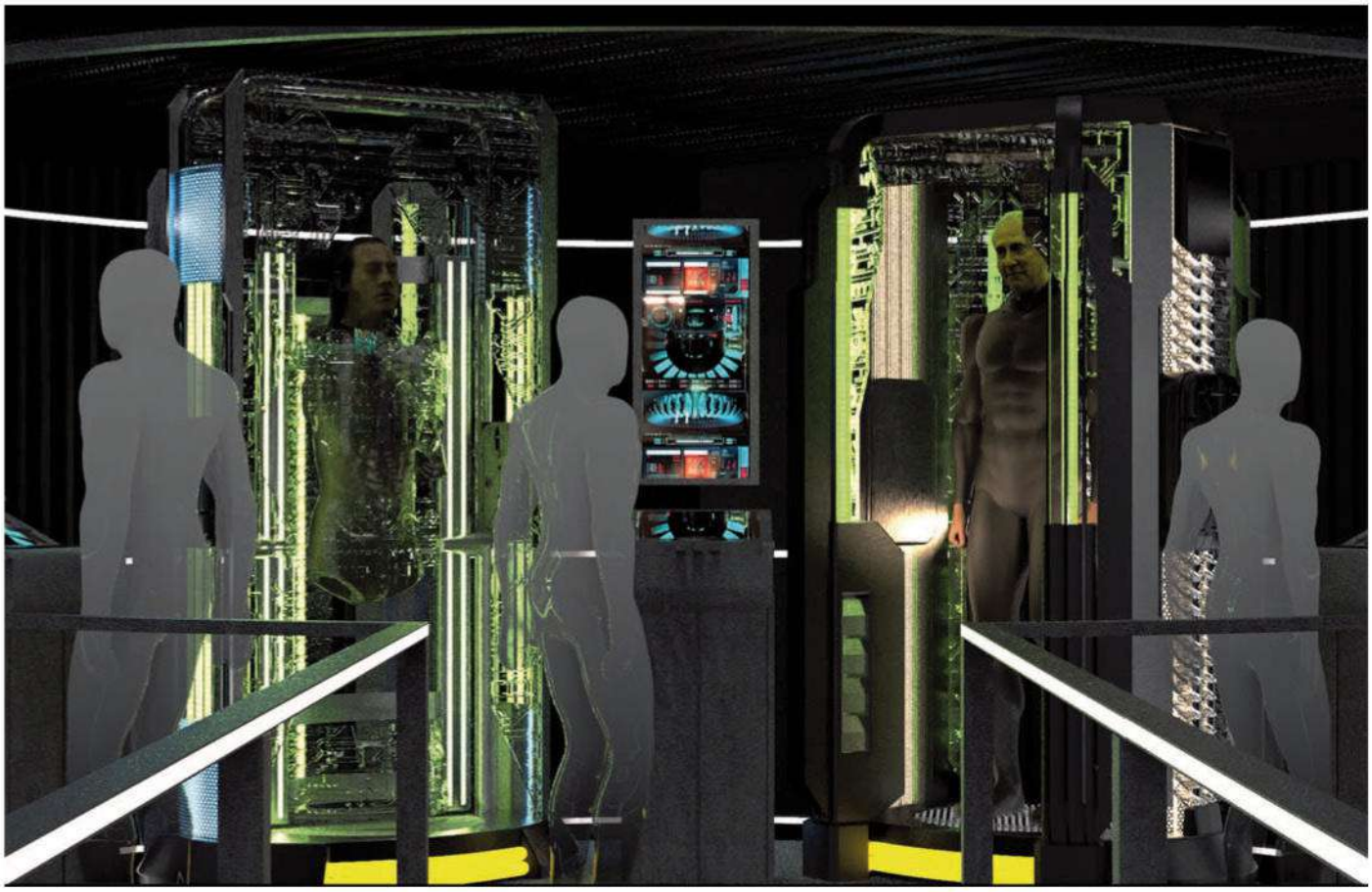
Building the "composite Data" found on the Daystrom Institute, *Star Trek*'s equivalent of "Area 51"

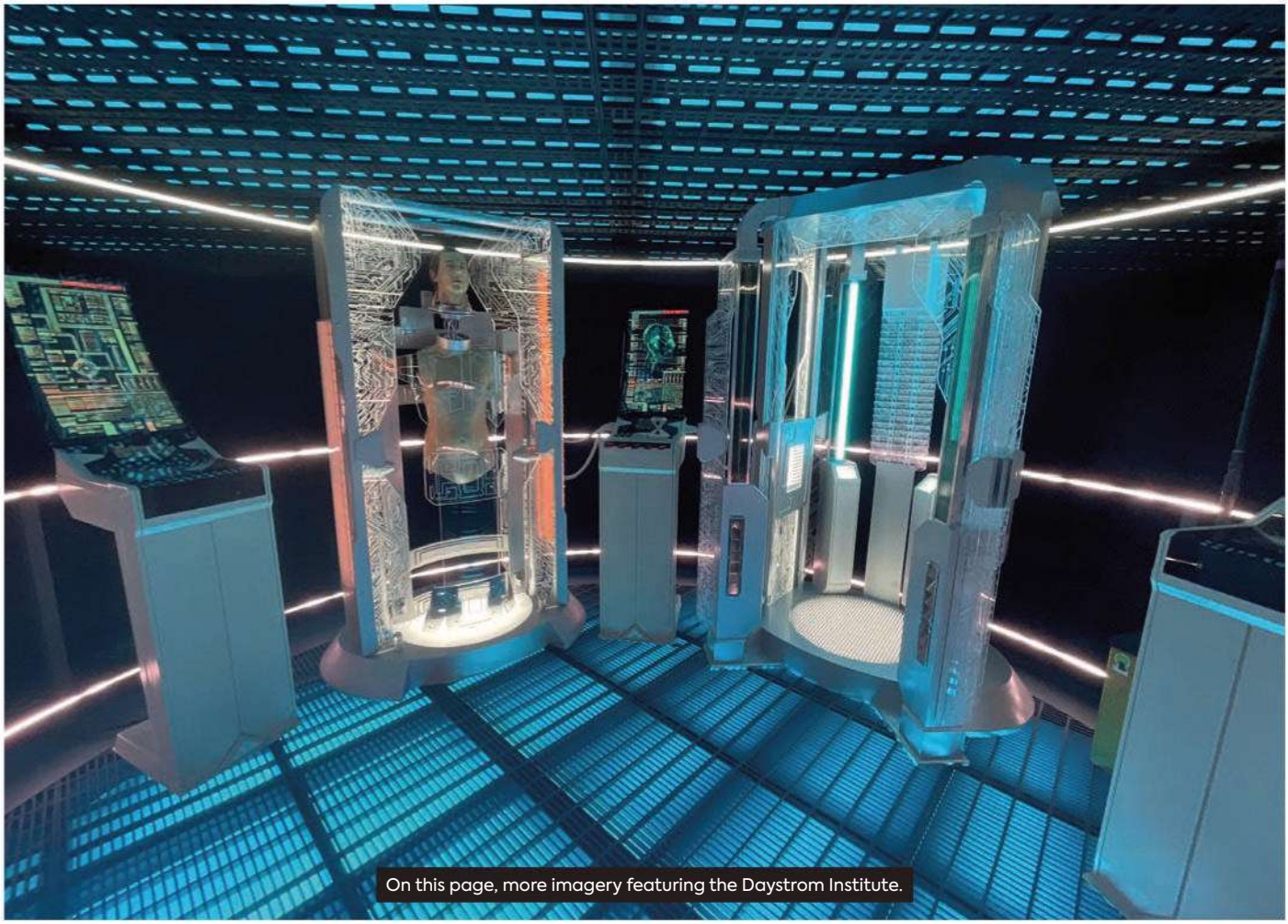


Art Director Kit Stølen headed up the District 6 project, taking bits from old sets, and reconfiguring them into an alien marketplace

Kit Stølen headed up work on the Borg sets in the final season of *Star Trek: Picard*, taking bits of Borg from season one and then adding three decades of Borg evolution to the design.

Preparing to shoot a scene with the Borg Queen (Jane Edwina Seymour).





On this page, more imagery featuring the Daystrom Institute.

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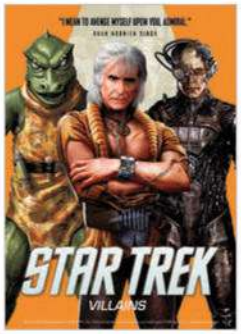
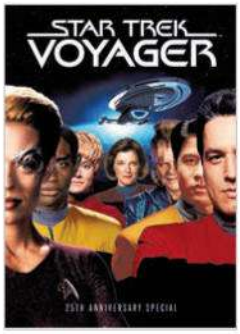
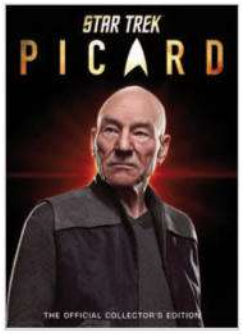
***Star Trek*: The Genesis Trilogy**




***Star Trek* Villains**




***Star Trek*: *Voyager* 25th Anniversary**



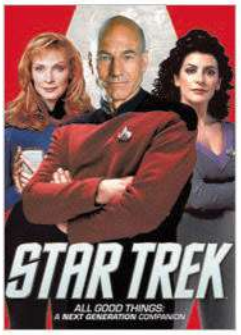

***Star Trek*: *Picard***

***Star Trek:* The Movies**

***Star Trek:* Fifty Years of *Star Trek***

***Star Trek:* Epic Episodes**

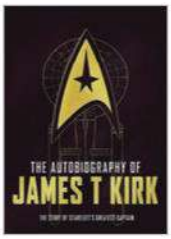
***Star Trek Discovery:* Guide To Season 1 & 2**



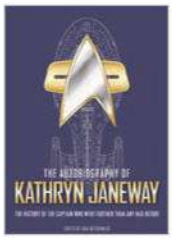

***Star Trek:* All Good Things**

## AUTOBIOGRAPHIES & NOVELS

**The Autobiography of Mr. Spock**

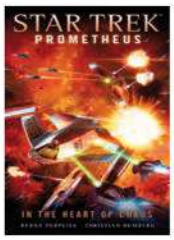



**The Autobiography of James T. Kirk**

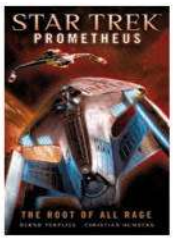



**The Autobiography of Kathryn Janeway**

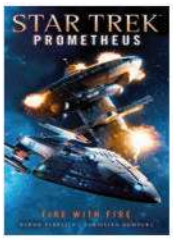
**The Autobiography of Jean-Luc Picard**




***Star Trek Prometheus:* In the Heart of Chaos**

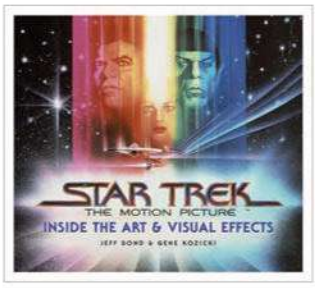



***Star Trek Prometheus:* The Root of all Rage**

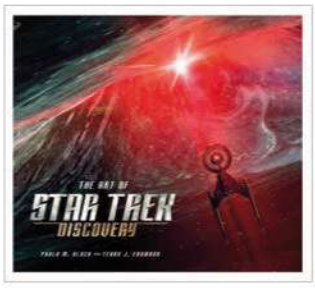



***Star Trek Prometheus:* Fire With Fire**

## ART BOOKS




***Star Trek: The Motion Picture* Inside The Art And Visual Effects**




**The Art Of *Star Trek: Discovery***

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EXCLUSIVE FICTION

# See & Seen

STORY: PETER HOLMSTROM
ILLUSTRATION: LOUIS DE MARTINIS

The stillness struck her first. An emptiness. No sight, nor sound entered her consciousness. But she was conscious. She knew that much at least. She might have been floating, stuck in limbo, or dead. The only thing she knew for certain was an omniscient awareness of nothingness.

She was alone.

Her mind went to her youth – the stillness that only a contained underground community could offer, a loving father, and awareness that everything would be provided for. But that was two years ago, and Kes was no longer a child.

Her dreams of seeing the stars had taken her to the starship *U.S.S. Voyager* – determined to traverse the galaxy in search of their home. Growing up around countless new cultures thrilled her with wonder each and every day. Yet she was Ocampan. An alien. An "other."

"Imagine you are listening to a symphony and focusing on a single instrument," Tuvok had said a few days prior while exercising her telepathic abilities. But there was no symphony here, not even a single instrument. Just silence.

With her father's image in her mind, Kes opened her eyes to a world of stars above, dancing around in streaks of purple and white. She had often heard the crew of *Voyager* refer to stars as "specs of white," but never had the nerve to ask what they meant. Stars were always white and purple streaks through her eyes, like dancing fairies against a screen of dreams.

Kes lifted her head to stare around. She was on a planet teaming with life – at least, it should have been. Trees, shrubs, and vines surrounded her, but appeared almost frozen in time. The only movement came from the waving reflection of moonlight, and the streaks of stars above. Stars…

It all came rushing back. *Voyager*, the shuttlecraft mission with Captain Janeway and Lieutenant B'Elanna Torres, the malfunction… the crash. The last thing Kes remembered was B'Elanna preparing to eject the warp core, then she woke up here…

Kes rose to see the wreckage of the shuttle strewn around her. Sparks from flickering consoles as the power surged, then dissipated, added a ghostly sheen to the surroundings. She wiped her hand across her short blonde hair to find it caked with blood. She should be dead. Even if B'Elanna had ejected the core, doing so in an M-class planet's atmosphere would have been catastrophic. They all should be dead. And yet…

In the shadows of the jungle, a movement caught Kes's eyes. She tried to focus, but couldn't be sure if her eyes were deceiving her. The trees stretched away, inward and outward, seemingly at the same time. Kes struggled to keep the visage in her mind, and shook her head. There was something. At least, she thought she saw something… If only Captain--

Kes's mind flew to Captain Janeway. Her eyes darted around to find Janeway and B'Elanna spread out on the wreckage. She scrambled over to Janeway's unconscious body, and checked for a sign of life, remembering the lessons in human anatomy the Doctor had taught her. There was a heartbeat, but it

was weak. Kes closed her eyes and reached out with her mind.

*Captain, please wake up.*

Janeway's muscles shuddered back to awareness, as her eyes fluttered open.

"Kes? What happened? Did you…?" Kes unconsciously recoiled away from Janeway.

"I'm sorry, Captain. You were unconscious and I…" Kes closed her mouth at a loss for words.

A wave of shame crashed over Kes at the thought of her using her telepathic abilities to wake the captain up. It had been only a few short days since *Voyager's* encounter with the Ocampan colony, and one specific Ocampan, Tanis, who helped Kes unlock telekinetic powers beyond her wildest dreams. So alluring was this new power, Kes felt herself fall in love with its potential – addicted to the ecstasy of having power over life and death. But Tanis had been a liar, and by opening the door of Kes's potential, it nearly cost Tuvok his life. With Tanis's departure, the door to that potential had closed, and her abilities had returned to a benign state. That's what she told herself, anyway.

Ever since that day, she'd felt the stares of the other crew members on her back. Despite the fact that Tuvok had healed, damage repaired, and all was forgiven and forgotten – the stares remained. The eyes, the whispers –

*(monster)*

-- dogged Kes wherever she went. It frightened her…

"It's all right, Kes." Janeway smiled and reached out her hand to Kes for help, bringing Kes out of her thoughts. "Where's B'Elanna?"

"I'm here. Somehow" the half-Klingon chief engineer barked as she pushed herself to her feet. "This stupid shuttle malfunctioned. The core didn't eject, so instead of bouncing off the atmosphere into space, we crashed."

"But we're still here, so the matter/anti-matter containment must have held. Janeway stared around and moved towards B'Elanna.

"That shouldn't be possible, Captain. We were venting coolant—"

"--Captain, when I awoke, I—" Kes froze, unable to put into words the mysterious jungle visage.

"Yes?" Janeway stared at her, while B'Elanna shot an impatient glare. Kes always felt like a little girl around the captain, half ashamed, like she had been caught with her hand in the cookie jar.

"It, it might have been nothing—"

"We don't have time for this, Captain." B'Elanna's sharp voice gave Kes a start. "*Voyager* could be on the other side of the quadrant by now."

"Then we have a bit of time, don't we? Kes?"

Kes stared at the two women with wide eyes for a moment.

"It was nothing. Shadows playing tricks."

"Well, glad we've got that taken care of..."

"It's all right, B'Elanna. Kes, if you see anything else, feel free to say so."

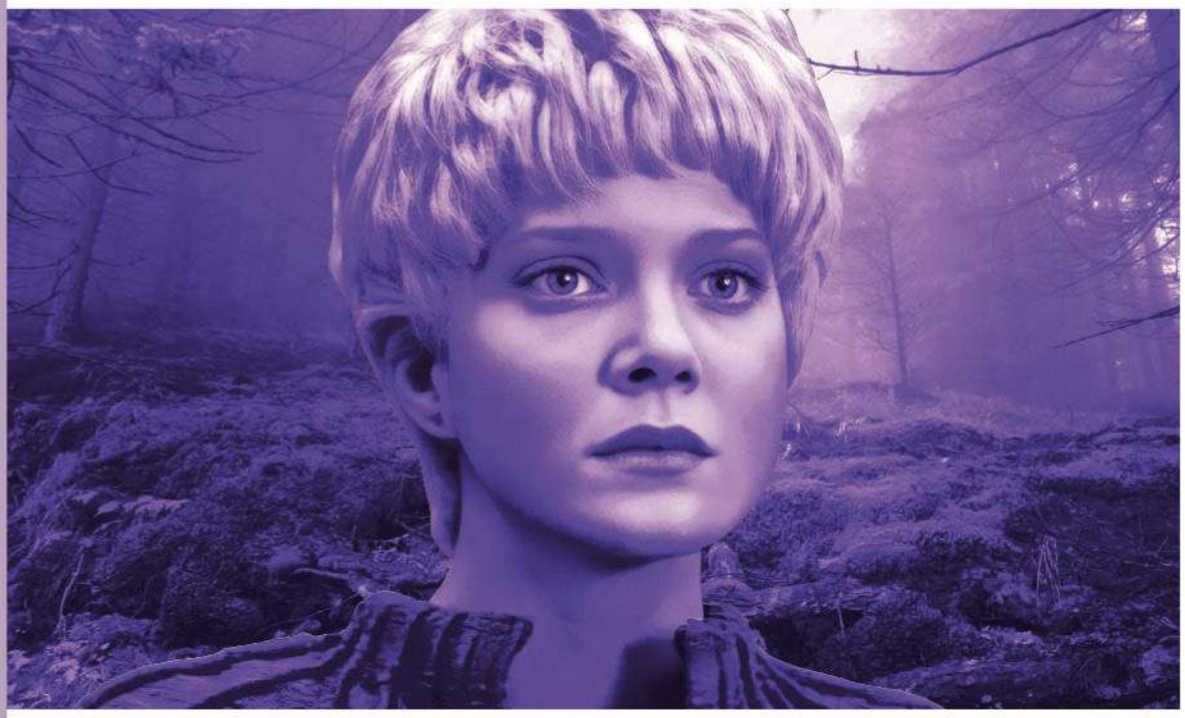
Kes's emotions boiled inside of her as she watched Janeway and B'Elanna turn back to the downed shuttlecraft. B'Elanna's impatience was expected, but the Captain?

*Sending me back to my room, like a child who cried Kazon.*

Kes marched away from the crash and towards the jungle. The vine-like plants glowed with a dark purplish hue reflected off the moonlight. Despite all this vegetation, she still felt nothing around her. But how can that be? Plants do not merely appear from nothing, which means there must be life of some sort. Yet, she felt—

No, it's not that she felt *nothing*, it's that she felt the absence of nothing. As if something was recoiling from her. Hiding from her.

Kes closed her eyes and stretched out with her mind, attempting to visualize, as Tuvok taught her, the inner world of this planet. As she



KES'S EMOTIONS BOILED INSIDE OF HER AS SHE WATCHED JANEWAY AND B'ELANNA TURN BACK TO THE DOWNED SHUTTLECRAFT. B'ELANNA'S IMPATIENCE WAS EXPECTED, BUT THE CAPTAIN?

tried, a sudden impulse overtook her to call for—

"Capt—"

Kes's legs gave out from under her, as if a giant earthquake had pulled the ground away, sending her to the ground. Yet, she had felt no earthquake. Kes looked up to see the jungle was suddenly ablaze with fire.

"Captain!" Kes turned, but neither Janeway nor B'Elanna seemed to notice anything. "Captain!" Finally, they looked up and rushed over.

"Kes, what's wrong?"

"The fir –" Kes turned, but the jungle had returned to normal. "Captain, there was a fire. The jungle was ablaze." B'Elanna pulled out her tricorder and scanned.

"There's no evidence of a fire."

"I wasn't mistaken. I saw it." Janeway kneeled to help Kes to her feet.

"I believe you, Kes. Perhaps the moonlight is playing tricks."

Janeway placed a tender hand on Kes's shoulder, but she barely felt it.

Kes remained where she stood as Janeway and B'Elanna returned to the downed shuttlecraft. She looked up to the moon, steeped in an orangish hue against a purple sky, and she wondered if perhaps –

"Do… think… coincidence, Captain?" Kes barely heard B'Elanna's whispers. She leaned over in the direction of the two women and strained her elongated ears to try and hear more.

"She burns through the hydroponics bay, nearly kills Tuvok, and now she sees fires everywhere."

"You think she's still carrying the trauma of her telekinetic explosions?" Janeway mused.

"I think we—

*(monster)*

-- might need to consider that she's creating these fires herself. The shuttle should not have crashed, Captain. Kes might not even know what she's doing."

Janeway rubbed her forehead.

"I will not engage in this witch hunt level mentality. Not until we get more data." Janeway continued, but Kes stopped listening, turning away towards the jungle.

She could feel the tears moments away from bursting forth. The jungle fire, the emptiness around her, Tuvok, Tanis, the hydroponics bay… Perhaps she really was losing her mind…

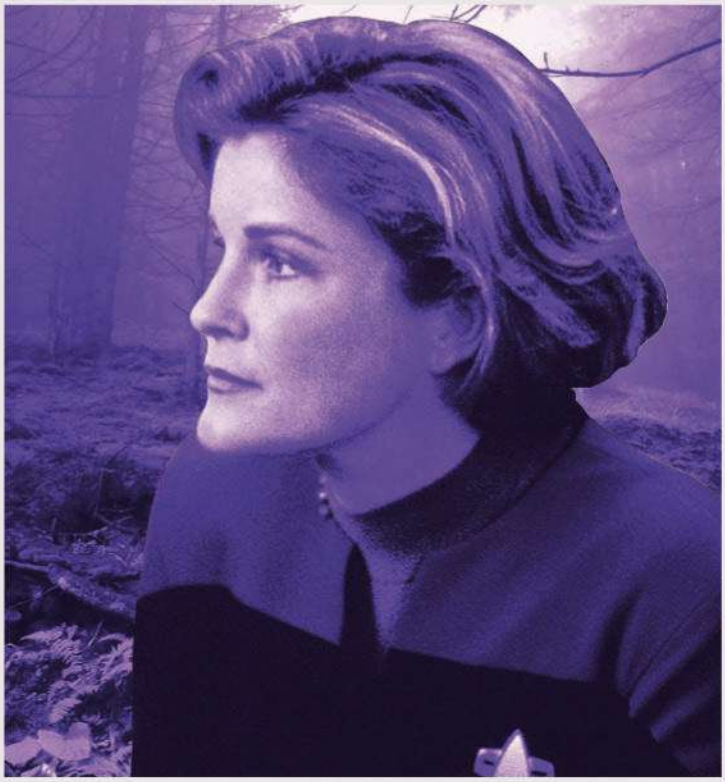
A movement in the jungle caught Kes's eye. A vine-like tree swayed violently back and forth. Then another next to it. Then another. Soon, every tree surrounding the crash site whipped to and fro as if a surge of wind drove them. Yet, there was no wind.

"Kes!" Janeway rushed towards her.

"You see it too?!" Kes could barely hear her own voice over the barrage of sounds from the trees encircling them.

"Kes, stop this!" B'Elanna barked.

"This isn't me!"



Janeway placed a protective arm around her. "We have no evidence this is coming from Kes. Stand down, Lieutenant."

B'Elanna pulled out her tricorder and shoved the results toward Janeway. "We have no evidence of anything, Captain! This isn't technically happening!"

"There has to be evidence of something! I will not believe Kes is the cause of this!"

Kes pushed Janeway's arm away.

"I don't need your protection, Captain." Kes stared back and forth between Janeway and B'Elanna – a combination of fear and compassion on Janeway's face. "I am not a monster!"

Janeway's shoulders sank, her eyes focused on Kes's, as if none of the madness around them existed.

"Kes… We do not blame you for what happened."

"I've seen the way they look at me! The way she looks at me!" B'Elanna turned away, in a movement as close as her Klingon blood would allow for shame.

"Some do react with fear or aggression at things they don't understand. But we don't turn people away for who they are – we learn and marvel at our differences. Forever in awe of what could be. You're a part of our crew, Kes. We wouldn't turn our backs on you." Janeway had inched forward enough to where her arms nearly touched Kes's. Kes closed the distance to embrace Janeway as tight as she could.

A fresh burst of movement crashed through the trees. Kes parted from Janeway's embrace to stare towards the jungle.

"Perhaps— B'Elanna!"

Kes turned to see B'Elanna now on the ground, writhing in pain. Her body was slowly disintegrating. Janeway was kneeling beside her, staring in horror.

Janeway crooked her head towards Kes with a look of concentrated malevolence.

"You did this!"

"No. I told you, this wasn't me!"

"You killed us!"

"No!" Kes closed her eyes from the scene, could not believe what she was seeing.

Would not.

"This isn't real! The Captain would never say this to me! Ne—"

"Kes?!"

Kes opened her eyes. She was on the ground, seated with her back to the shuttlecraft wreckage. Janeway stroked Kes's cheek with concern.

"Are you all right?"

"Yes, I—B'Elanna!" Kes reached out to the alive B'Elanna crouched beside Janeway.

B'Elanna lightly pushed Kes's arm away from her. "We still have a situation here." The trees thrashed as Kes had never seen. Almost as if they were--

"Captain, I believe I know what's going on."

Janeway looked at Kes with suspicion. "Anything you can point to scientifically?"

Kes shook her head. "No. I… need to go into the jungle."

"The hell you do," B'Elanna retorted.

"Captain, I have to do this." Janeway stared out to the jungle, then back to Kes.

"I'm sorry, Kes. I can't—"

Kes broke away from Janeway's hands and rushed towards the jungle.

"Kes, come back!" Janeway ran after Kes, but as she did so, the thrashing of the trees intensified to the point that she could no longer follow. It was as if the jungle itself wanted Kes to come alone.

Vines and foliage parted before Kes as she ran, engulfing and sealing her in as she moved deeper and deeper, until finally she came to a small clearing.

"I'm here!" She cried out to the void. "What do you want to tell me?"

The trees stopped moving, and an eerie silence encased the clearing. Kes's mind went back to her childhood. The feeling of her father's embrace, and the protection she felt. The fear struck her again – the loneliness, the monster that may lie within her.

"Do not fear your negative thoughts. They are part of you. They are a part of every living being. To pretend it does not exist is to create an opportunity for it to escape." Tuvok's words from their previous lesson rang in her ears. Kes took a breath, and for the first time since her last encounter with Tanis, she pushed at the door to her potential.

*I'm here. Can you understand me?*

Plant life from all around her

"SHE BURNS THROUGH THE HYDROPONICS BAY, NEARLY KILLS TUVOK, AND NOW SHE SEES FIRES EVERYWHERE."

shuddered, exerting a powder-like substance from within. The powder floated down towards Kes, as if guided by a single force. The powder took shape, growing, bending, until it formed the hollow image of a humanoid, suspended in the air with neither mass nor form, defying all Kes had ever seen.

*Can you speak to me?* Kes could only hope her words found a home. The figure raised its "hand" towards her. Kes approached, and let the hand rest on her forehead.

A wave of images flooded her mind -- images she could barely understand, barely comprehend, until...

*I understand.*

A tear dripped down Kes's face.

*I'm sorry…*

"It's really quite simple," the Doctor smugly explained. "Kes's Ocampan physiology has perception quite different to humans or Klingons, making her attuned to the alien's visual wave-length. I could have deduced that in moments..."

Two days had passed since Kes's encounter in the Jungle with the alien being called the Anoallidin. *Voyager* had only just rescued them, after B'Elanna established communications. The Doctor continued to scan Janeway and B'Elanna, as Kes stared on.

"There's still one thing I don't understand," Janeway mused. "If 'Anoallidin' viewed our crash as an attack, why save our lives? Why not just let us die in the explosions?"

"The planet we crashed on was not a collection of lifeforms, but one lifeform spread amongst millions of… cells. That's why our scans revealed nothing – they had no framework for understanding such a lifeform. I believe Anoallidin couldn't comprehend seeing life end, no more than it could comprehend having its life endangered.

"They could've just said hello," B'Elanna snorted.

"The Anoallidin communicate through images as opposed to words. Meaning doesn't come from association but from reference. The trees, my visions, it was all to say we were hurting it by our leaking coolant during the crash."

"Remarkable," Janeway got up and placed her hands on Kes's shoulders. "And Kes, I hope you're alright."

"Yes, Captain." Kes smiled. "You were right. There is so much to be in awe of."

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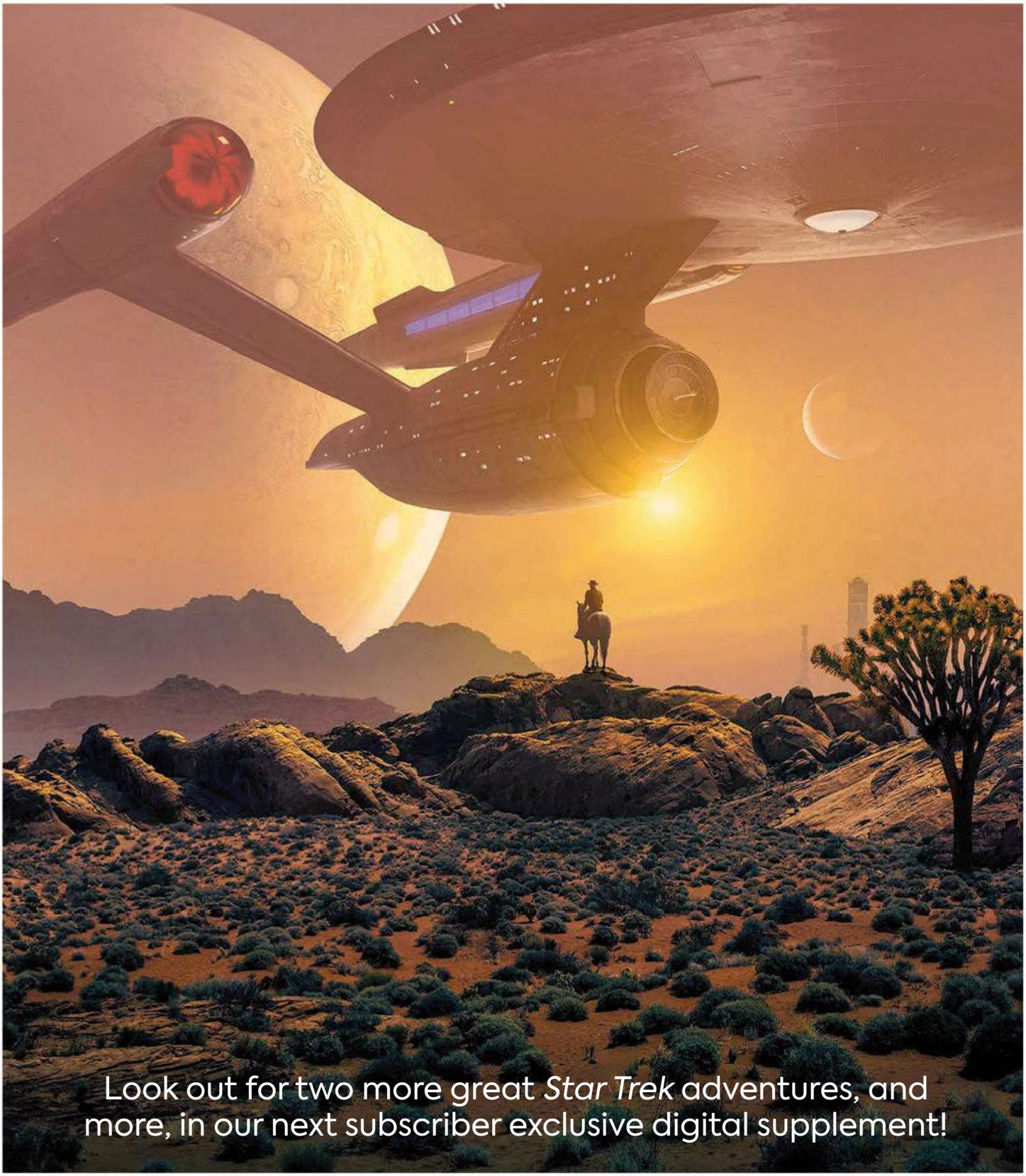


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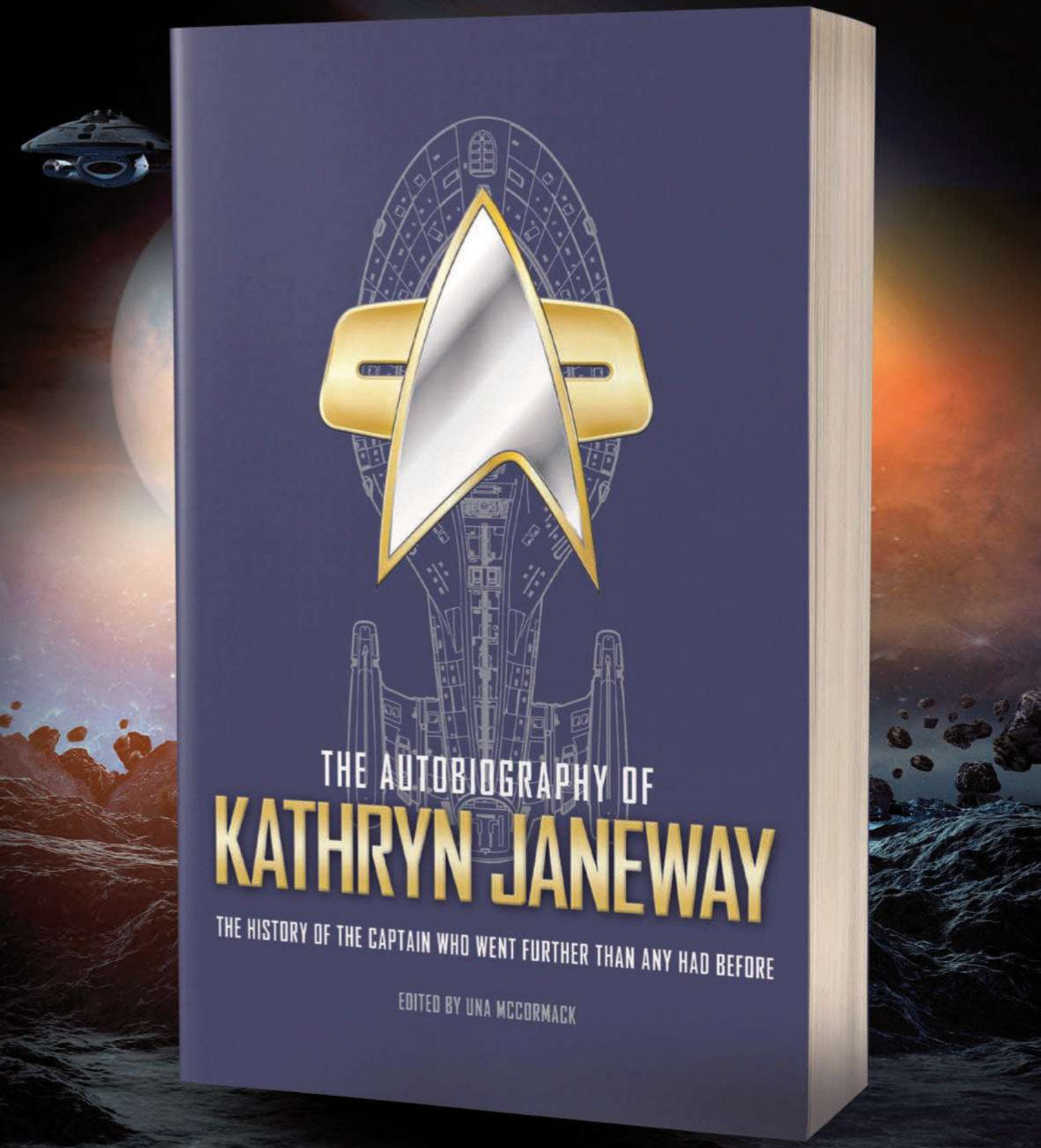
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